

## WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

### XXII—"Johnny One Tone"

With the attention of music-dom brutally focussed on Glenn Miller and all he has done, due to the disappearance of an army transport flying him Paris-ward, certain things stick out in your memory from which practically this entire trade can learn.

Miller had the reputation of being a wonderful guy to work for, a shrewd business man, and a sharp appraiser of talent in other musicians.

These things he had to be to even make a start at the tremendous popularity that still lingers on, even though he hadn't been playing "commercial" dates for almost three years.

But there were certain other things as well that trademarked everything Miller and his alumni Charlie Spivak, Claude Thornhill, and Hal McIntyre did.

In the first place, none of these bands was built around a soloist. True, Miller did play trombone, as did Spivak trumpet, Thornhill piano, and McIntyre sax. But none of these bands were built exclusively around them, a mistake that other bands have certainly made. Thornhill used Fazola's clarinet, Gozzo's trumpet, and numbers of other crack sidemen; so for that matter, did all the other three.

Miller was probably one of the first bigtime leaders to carry section coaches as part of his entourage to make absolutely certain that his music, as he saw it, was up to snuff.

But most important of all, each of these bands founded its commercial success not on solo ability, not on arrangements, and not on showmanship, but on tone.

It certainly is true that Miller's reed voicing in *Sunrise Serenade* was the result of arranging; and that Thornhill's light pianistics in all his records make

(Modulate to Page 4)

## McIntyre May Go Overseas

New York—It looks like Hal McIntyre's band will be the first name crew to take an overseas hop. Military secrecy demands that details of the trip abroad be withheld but McIntyre's contracts now contain the stipulation that he may cancel bookings on instant notice. The McIntyre band may be switched from Bluebird to the more expensive Victor label. Band opens the Hotel Sherman in Chicago February 2 for 4 weeks and at press time was set to play the President's Birthday Ball at the Hotel Statler in Washington, D. C., January 30.

## BLUE NOTES

By ROD REED

Lawrence Tibbett's the new Voice, but instead of screaming "Frank-e-e-e!" his swooner holler, "Hey, Figaro!"

An early liquor curfew may put night clubs out of business. You don't have to have liquor to listen to 'em, but sometimes it helps.

One music company paid a leader \$3,000 for ten imaginary songs. The maestro leader turned out to be a truly silent partner.

Icky Vicki says when her brother is on a date his theme song is "Dance With a Dolly."

Petrillo has dismissed his bodyguards. He fears neither man nor beast nor the WLB.

# DOWN BEAT

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## Fed the Cats

New York—The food shortage hit with a peculiar twist at one of the bigger nearby spots recently. The management, wanting to conserve what-to-eat for the cash customers, refused to feed the band after the boys had been rehearsing all afternoon and had just time to grab a bite before the evening show. Near mutiny resulted—a couple of the huskier sidemen actually roughed up the owner slightly, at which point he mumbled something like, "Just a gag, fellas" and fed them. "If he hadn't, we'd have eaten him," asserted one hungry tootler.

## Musicians Figure In Near-Tragedies

New York—Music men figured in two near-tragedies here recently. Chick who gave her name as Deanne Bond tried to dive out of a fourth-floor hotel window because she said her love for Buddy DeFranco was unrequited. The TD clarinetist was chatting with Dodo Marmarosa, Artie Shaw's pianist, when the girl came in. When she refused to leave, he called a couple of hotel officials and as they entered she crashed through the window. Buddy and the others grabbed her and she was sent to a hospital for observation. The blonde said she had come up from Dayton, Ohio, to see Buddy.

The other near-fatality involved the family of maestro Don McGrane. Mrs. McGrane, estranged from the leader, and her two children, were saved from asphyxiation when a building superintendent, smelling gas, discovered one jet of the kitchen range open but unlit. Keyhole of the apartment door had been plugged with soap. Mrs. McGrane said she had plugged it to keep Don out.

## Lester Young Gets Carved

Los Angeles—Lester Young, former Count Basie sax star who took the No. 1 tenor sax spot in the recently concluded annual *Down Beat* poll, and who is now a private in combat training at Camp McClellan, Alabama, was in the hospital there for a serious operation as this was written.

The news was received here by Young's wife in a wire. No details were given. Mrs. Young did not know nature of the ailment.

## Don Haynes to Staff of Beat

Chicago—Don C. Haynes of Cleveland has joined the *Down Beat* staff here as assistant editor, replacing Johnny Sippel, who has started work as night club and theater reporter for *Billboard* in Chicago.

The *Beat's* Cleveland correspondent for several years, Haynes, was active in booking and publicity work in that city and was president and one of the original founders of the Hot Club of Cleveland. He comes to the Chicago office after serving for two years as a flying officer in the AAF.

## Harold Oxley in L A

Los Angeles—Harold Oxley, manager of Jimmie Lunceford and other ork attractions, is sojourning here on combination vacation and biz trip. He's making his headquarters at Reg Marshall Agency, his coast rep.

## Poll Winners Receive Trophies



Los Angeles—First trophies in the 1944 *Down Beat* band poll were awarded on the stage of the Orpheum theater here on January 15. The winners receiving awards were Anita O'Day, selected as best band vocalist, and members of the Pied Pipers, best vocal combo. Georgia Gibbs, with the assistance of Stan Kenton, made the presentations. Left to right: Anita O'Day, Hal Hopper, Clark Yocum, Georgia Gibbs, Chuck Lowry and Jane Hutton.

## Apple Jumps With Tatum, Webster Back

New York—The Street Scene shows two top names back on hand, Art Tatum and Ben Webster, plus a new outfit to set the tongues wagging. Dick Vance, ex-Heywood trumpeter, has organized a six-piece, including Israel Crosby on bass, for the

Three Deuces, joining the Slam Stewart quartet and Gene Rodgers, pianist. Slam's tearing up the Street with a super-production of *Play, Fiddle, Play*, backed by piano rave Erroll Garner, gitman Mike Bryan, and drummer Hal West.

Loumell Morgan trio, in from the West Coast, share the Downbeat stand with Tatum and Benny Morton's band from Cafe Society. Art is getting his record figure to date, \$1,150 per week.

Webster's soulful tenor is heard with Stuff Smith's mad threesome at the Onyx, where Willie Dukes and the Caboliers, ex-Calloway group, complete the bill.

The Spotlite Club has the Leonard Ware trio, back to 52 from the Village Vanguard, along with the Nat Jaffe-Charlie Shavers-Don Byas quintet, Betty Jerome, and Ann Robinson. Art Hodes replaced Ware at the Vanguard, with Mezz Mezzrow taking over at Jimmy Ryan's.

Cafe Downtown has grabbed some WNEW airtime, which, in spite of a poor script, presents Mary Lou Williams, Phil Moore's fine group, and Josh White to the best advantage. Broadcast angle has other operators eyeing the possibilities of radio promotion for their spots, as the reception has been terrific.

The Vance exit from the Heywood band caused two last-minute shifts. Trumpeter Emmett Berry went with the "Beguiner," and Bill Coleman replaced him with the John Kirby crew.

—bee

## Basie Nixes Ella To Sign New Chirp

New York—Maxine Johnson is the new singer with Count Basie's band at the Hotel Lincoln, replacing Thelma Carpenter, now singing at the Ruban Bleu club here. A deal which would have had Ella Fitzgerald taking over vocals was nixed because the name chirp wanted a piece of the band.

Rumor says that both Lester Young and Jo Jones are coming out of service but Basie manager Milt Ebbins says it's not true.

## Miff Stricken Seriously Ill

New York—Trombonist Miff Mole, stricken with a severe stomach disorder, was seriously ill in the Roosevelt Hospital here at press time. After collapsing on the stand at Nick's, where he was fronting the jazz band, Mole was first taken to his home, later removed to the hospital. At last report, he was awaiting a blood transfusion, to be followed by an operation.

Another member of the band at Nick's, bassist Bob Casey, was recently confined to St. Vincent's Hospital after he fell and suffered a head concussion.

## Bothwell May Leave Raeburn

New York—When Boyd Raeburn moves into the Hotel New Yorker the latter part of March he may be missing star altoist Johnny Bothwell. At press time Bothwell was reported torn between building his own band under William Morris aegis, joining Artie Shaw's ork, or remaining with Raeburn where his horn is featured in the book.

## Donna Dae On Honeymoon

New York—Donna Dae, lovely singing star of Fred Waring's band, became the bride of Colonel William (Wild Bill) Cummings, an army flier, on January 16 at Mitchel Field here. Couple were heading for Colorado Springs for their honeymoon, after which the bride will return here for an engagement at the Copacabana.

## Directs Discs

St. Louis—Russ David, musical director for radio station KSD, now serves in the same capacity for Premier Records, located here.

## BG Sets Band, Quintet For Para In March

New York—Benny Goodman is getting tired of playing the same tunes over and over again in the *Seven Lively Arts*. He'll leave the Billy Rose production early in March to open with a big band at the Paramount Theater here on either March 21 or 28.

Benny set the theater deal himself with Paramount manager Bob Weitman over the lunch table. The clarinetist has been tiffing with his bookers, Music Corporation of America, since last March at which time he said in a *Down Beat* interview that the agency was laboring under the impression that he was working for them when the opposite was true. MCA presumably will draw down a commission on the Paramount date but that's about all they'll have to do with it.

Benny will retain his present jazz quintet (Norvo, Wilson, Weiss and Feld) and will feature it in the show. The band will probably follow through with more theater dates after the Paramount (a minimum four week booking) and will also record for Columbia.

## Eskey And Goffin In Legal Spat

New York—*Esquire* magazine is in for another legal tangle but with jazz overtones this time. Hot critic Robert Goffin, author of *Jazz*, is instituting suit against the mag for a quarter of a million dollars claiming that it was he who gave *Esquire* the ideas for its annual Jazz Book, for its jazz concert recently held in Los Angeles and for the exploitation tie-up between *Esquire* and the National Jazz Foundation in New Orleans. The critic holds that he was eased out of financial and publicity benefits he should rightfully have received for these suggestions.

## Hal Winters Replaces On New TD Switch

New York—Tommy Dorsey has changed his male singer again, bringing in newcomer Hal Winters to replace Freddie Stewart. Stewart claims that the band-leader wanted him to sing like a baritone though he was hired on the strength of his lyric tenor voice, adding that he and TD are still good friends despite this hassle.

Winters is a local discovery making his name-band debut after playing several night club engagements here in town. His voice is described as "baritone-tenor."

The Dorsey band, after winding up a Meadowbrook date, opens sometime in February at the east-side 400 Club with a weekly guarantee reported around six grand, a new high.

*Down Beat* covers the music news from coast to coast—and is read around the world.

## Jack and Louie On the Cover

Now that New Orleans has switched the official name of that famous thoroughfare from *Saratoga* back to *Basin Street*, the two well-known musicians on the cover of this issue are very happy. Jack Teagarden is glad, because *Basin Street* is his theme song, and Louis Armstrong is pleased because he was born and reared in the Crescent City. The trombonist and the trumpeter got together for a reunion recently at the Zanzibar in New York, where Armstrong and his band are featured. Photo by Sam Andre of Pic



## Hal McIntyre's Band Cuts First V-Discs Made Before An Audience



While S/Sgt. Tony Janak plays engineer, Lt. Col. Howard C. Bronson, Lt. Joseph Parrett and Capt. Robert Vincent watch the cutting of the first V-Discs ever made before an audience. It was at the Mason General Hospital in Long Island.



It was the music of Hal McIntyre and his band, simultaneously entertaining wounded veterans at the hospital, being recorded. Here's Hal himself, with vocalist Al Nobel standing ready to put words to the melody.



Veterans recuperating at the Mason hospital were delighted with the sax appeal of McIntyre and the sex appeal of Ruth Gaylor, girl vocalist with the band. Cpl. Jack Hurdle of the army special services is adjusting the mike for better balance.



Cpl. Harvey Stone of army special services makes like a P-38 here, to the amusement of the boys in the McIntyre band as well as the convalescent vets in the audience. Officers in charge of V-Discs were pleased with the experiment and will repeat it with other bands, they say.



Here McIntyre forsakes his sax for his famous clarinet with the gold keys. Hal said it was easier to cut platters while working to an audience.

Renick Photos

## Platter Plugs Terrific Boost For 'Rum' Tune

New York—This article assumes that you've heard the calypso tune *Rum and Coca-Cola*. If you haven't, how do you do it?

With an initial order of 300,000 sheet music copies (*Mairzy*

*Doats* began with only 100,000 which may give you an idea of what you're in for), the song looks like a record-buster, even though it's been barred by four major radio networks and turned down by film studios. Oddly enough, objections to the tune limit themselves to use of the word "rum" (for moral reasons) and the words "Coca Cola" (because it's a free plug). It doesn't seem to bother anybody just how "both mawthar and dawtar" are working for the "Yawnkee dollar."

Morey Amsterdam, emcee on *Gloom Dodgers* over station WHN here, heard the tune in Trinidad while playing with a USO show. Back in the States, he rewrote it with a musical assist from bandleader Paul Baron. Vocalist Jeri Sullivan introduced it at the Versailles Club and later on the stage of the Paramount Theater where it broke up every show.

The singer is given a composer credit on the tune and since her association with it has been swamped with offers, including a bid from Hollywood. Estimates for the eventual sale of the Andrews Sisters' disc version of the song run well over a million platters. Tune was brought out by Feist, part of the Big Three Music Corporation, under whose banner *Mairzy Doats* was also published.

## Holds Leaders Liable For Tax

Des Moines—In a test case ruling that was expected to set a precedent on the question, a federal court ruled that band leaders are independent contractors and must pay federal unemployment and social security taxes.

The judge ruled that the leaders were independent contractors and sidemen their employees within the meaning of the internal revenue statutes.

The suit was started by owners of an Iowa ballroom and was contested by the AFL, who contended that leaders, by virtue of a union contract adopted in 1941, were not responsible.

## Casa Loma To Add Ex-Hallett Canary

New York—Casa Loma will add singer Betty George to its line-up sometime in March, possibly before that, to replace Eugenie Baird, who moved to the Bing Crosby radio show. The new chirp once sang with Mal Hallett.

Glen Gray is also planning to let Bobby Hackett make records with his own pick-up band.



Following his recent discharge from the army, Harry Mills rejoined the Mills Brothers and their first engagement thereafter was on the stage of the 125th Street Apollo theater. Harry and his brothers spent an entire day rehearsing, so that he could familiarize himself with the routines again, especially the number *Sweet Georgia Brown*, with which Harry long has been identified. The first show at the Apollo went off very smoothly—until the cats in the audience shouted for *Sweet Georgia*. Harry could not remember it!

## Ink Spots Settle Out Of Court

New York—A legal tangle that caused discord in the harmony of the Ink Spots has been settled out of court. Under the new deal Deke Watson, one of the original Spots, withdraws from the unit to form his own singing group, as yet unnamed. He will continue to get a slice of the Ink Spots earnings, however, as will Charles Fuqua, now in the army.

Billy Kenny, who had been on the other side of the hassel with Watson, continues as leader of the Spots. He has dropped his threatened court action against Moe Gale demanding an accounting and Gale continues as booker-manager under a contract that expires in 4½ years.

Settlement of the dispute makes possible a Paramount booking that had been canceled earlier when it seemed possible the vocal group might break up. They'll go into the theater with Ella Fitzgerald and Cootie Williams' band this month.

## Stoki to Direct Opera By Negro

Los Angeles—Leopold Stokowski is planning to direct the production of an opera by William Grant Still entitled *Troubled Island* in March, according to word received here by Still, generally regarded as America's foremost Negro composer. Opera deals with the revolt of the slaves on the island of Haiti under the Emperor Dessalines.

## Light Up Gates, Report Finds 'Tea' A Good Kick

New York—Marijuana is not the insidious menace that common belief holds it to be, according to a new report on the drug released here by a committee of experts. Sponsored by Mayor LaGuardia and financed by several scientific societies, the investigation covered four years of clinical experiments using 77 subjects as guinea pigs.

According to the report, marijuana is not habit-forming; it has no demonstrable effect on the crime rate; there is no proof of organized dealing in "tea" among school children; and the drug has no erotic effect. The investigators also declare that marijuana users are able to stop smoking the weed abruptly without suffering the mental and bodily ill-effects that accompany breaking off from drugs like morphine, heroin and cocaine.

Says the report: "Though some subjects become restless and talkative under marijuana influence, a mental state characterized by a sense of well-being, relaxation and unawareness of surroundings, followed by a drowsiness, was present in most instances when the subject was left undisturbed. Generally there was difficulty in focusing and sustaining mental attention. "In company, the subjects were lively and given to talkativeness, fits of laughter and good-natured joking."

## Blue Grooms Russell For Top Bracket

Los Angeles — Blue Network, which owns major interest in Andy Russell, is putting its entire resources behind drive to boost the onetime drummer (Alvino Rey and other bands) into the top bracket as a vocal attraction. First move was creation of a new sustainer starring Russell, which went on the Blue net for weekly release starting Saturday, Jan. 20. Russell is backed by 21-piece orchestra under Lou Bring, Connie Haines, Mel Torme and vocal group.

## Reichman Union Nick Cut To Half Grand

Los Angeles — A \$1,000 union fine charged to Bandleader Joe Reichman by Local 47's Trial Board was reduced to \$500 by the union's board of directors on review of case requested by Reichman, now at Biltmore hotel's Bowl here. Reichman, as well as union officials declined to discuss case, but it was indicated trouble grew out of use of restricted musicians on commercial air show Reichman had a while back.

## Even a Dummy Knows Jimmy

New York—Demonstration of how hep the average citizen has become to conditions in the music world was the laugh garnered by Edgar Bergen and Don Ameche in a recent broadcast. Ameche was playing a music teacher hired to teach Charlie McCarthy. The dialogue went something like this:

AMECHE: If there's loud music, that's fortissimo. If there's soft music, that's pianissimo. And if there's no music—

MCCARTHY: I know—that's Petrillo!

## Ten Years Ago This Month

February, 1935

Louie Armstrong returned from Europe while Ina Ray Hutton and her all-girl band made plans for a tour of several countries. . . . Phil Harris reorganized his band, with Floyd O'Brien and Ward Sillaway on trombones, and began a theater tour. . . . The Onyx Club burned to the ground just as The Famous Door opened directly across 52nd street.

Red Nichols and Jack and Charlie Teagarden were broadcasting with Ben Pollack's band. Manny Strand took over the direction of Red's band during a road tour. . . . Art Jarrett and his wife, Eleanor Holm, opened at the College Inn, Chicago. . . . Gus Arnheim was drawing \$6,500 per week on a vaude tour. . . . Freddy Martin followed Ted Weems into the Palmer House. . . . New York hotel and cafe men and the musician's union were in the midst of a battle over sustaining program charges. The union was trying to nab \$3 per man for each sustainer.

Ray Noble was drawing critical acclaim on his radio broadcasts with such names as "Toots" Mondello, Bud Freeman, Johnny Mince, Charlie Spivak, "Pee Wee" Erwin, Glenn Miller, Georgie Van Eps, Claude Thornhill and Delmar Kaplan as sidemen.

## TwoC Rodin Form

Los Angeles—Ray Bauduc, Bob Crosby was owned by men headed launching a month.

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Febru The Rodin be under E will be book now set to o Rainbow Ra City followi in dates on Rodin and teen or fift six brass, five four rhythm the novelty numbers and torchy, balla parture fro under which have been pu stuff.

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## Horne Tr In LA Pro

Los Angeles—Actors' Labo an all-Negro Shakespeare Shrew with role of Kath Negro actors gram, Nina included in HAL people would be no of the classi presented "st

## Kaye Krew On Jersey Side



New Jersey—Sammy Kaye poses with his two nifty vocalists at Frank Bailey's Meadowbrook Inn, operating again after a long period of closed doors. Left to right: Swing and Sway himself, Sally Stewart, Bob Bright and Nancy Norman. Bright is a disc jockey from station WPAT.



## Two Crosbyites, Rodin, Bauduc, Form New Ork

Los Angeles—Gil Rodin and Ray Bauduc, top men in the old Bob Crosby co-op band, which was owned by a group of bandsmen headed by Rodin, are launching a new band here this month.

Rodin and Bauduc were recently discharged after more than two years of service in the coast artillery. Rodin planned at first to enter the agency business, but has changed his plans in favor of a band partnership with Bauduc, regarded as greatest of the Dixieland drummers. He has just turned down an inviting offer from Tommy Dorsey.

### February Spot Set

The Rodin-Bauduc combo will be under Bauduc's name. It will be booked by MCA and is now set to open Feb. 16 at the Rainbow Randevu in Salt Lake City following a series of break-in dates on the coast.

Rodin and Bauduc plan a fourteen or fifteen piece combo of six brass, five saxes and three or four rhythm with male singer of the novelty style to do bright numbers and a girl singer of the torch, ballad type. This is a departure from present trend, under which the boy singers have been pushed for the drippy stuff.

### Rodin Will Toot

Rodin will play baritone sax and handle management at the start but later plans to drop out of the line-up and devote himself wholly to business affairs. Rehearsals were to get under way here latter part of January. Idea was to form entire playing unit from ex-service men if possible.

No attempt will be made to recreate the Dixieland manner of the old Crosby band, though Bauduc will be featured in some of his own specialties.

## Horne Tries The 'Bard' In LA Production

Los Angeles—The Hollywood Actors' Laboratory is planning an all-Negro production of Shakespeare's *Taming of the Shrew* with Lena Horne in the role of Katherine. Other noted Negro actors, including Rex Ingram, Nina Mae McKinney, are included in prospective cast. HAL people made it clear there would be no "swinging or jiving" of the classic, that it would be presented "straight."

## Dixielanders Are Stickin'



Hollywood—Pals during their Ben Pollack and Bob Crosby days and pals during their two years together in the coast artillery, Ray Bauduc and Gil Rodin, tubman and saxist, are still together in the formation of their new civilian band, which Bauduc will front and Rodin will manage. Read the details in the adjoining column. Charlie Mihn Photo

## Strings Are Thing, Krupa Fiddler Says

By EVELYN EHRLICH

Adding strings to swing bands is not a new trend. Artie Shaw, Tommy Dorsey and Harry James did it. Swing fans awaited results with disgust, predicting the worst and certainly the end. There are many who think the strings are

lost and entirely superfluous, but recent polls do not indicate any decrease in popularity for Dorsey and James. They were accepted, if not wholeheartedly, and all was quiet. Then Gene Krupa organized a new band and added strings. Krupa with strings? That definitely was the end! The success of the new Gene Krupa band, with strings, depended on how good the fiddles were, and here Paul Nero deserves much of the credit.

Most of the fiddlers in Krupa's band have had a legitimate background. As for Paul Nero, he received his first lessons at the age of five from his father, a well-known conductor, violinist and composer. This was in Hamburg, Germany, where Paul was born, April, 1917, as Kurt Polnaro. His parents were Russian. When he was six years old, his family moved to New York, where Paul began his education, musical and otherwise, in New York City's public schools. After completing high school, he entered Curtis Institute of Music in Philadelphia as a scholarship student in the violin department. While at Curtis, Fritz Reiner

made Nero leader of the second violin section of the institute orchestra. Already interested in jazz music, Nero organized the institute's first dance band. In Philadelphia, he was associated with Jan Savitt at NBC, and from there went to CBS. After leaving Curtis, he joined the Pittsburgh Symphony orchestra, but the jazz he was becoming more and more vitally interested in began to occupy a great deal of his time and he spent his off-season hours working toward that end. A result of this is evidenced in his *Solo Flight*, a suite for hot fiddle, recorded on Decca by Nero, a guitar and string bass. His enthusiasm for flying (he has a pilot's license) inspired the titles for *Solo Flight: Contact, Take Off, On The Beam, In The Blue, Tailspin and Happy Landing*. Six of his works are now being published by Carl Fischer, including *Concerto for Hot Fiddle*.

All this makes for a busy schedule, but not too busy for romance. In June, 1942, Paul married Kathryn, who was a

## N. Y. Finds New 'Canteen Kids'

Los Angeles—The band of kids who bobbed up in New York a while back under one Sherry Dacey calling themselves the "Hollywood Canteen Kids" is a mystery band to Canteen officials here, who report that they know nothing of the outfit and never gave any authority for use of the name "Hollywood Canteen Kids," which was originally attached to juve band sponsored by the Hollywood service men's center.

Original "Hollywood Canteen Kids" band is "temporarily dissolved" it was said while young Karl Kiffe, who became nominal leader after Chuck Falkner entered navy, plays a turn as a single at the El Capitan theater here in the "Blackouts" stage revue.

MCA's Jules Stein, who personally supervised affairs of Canteen Kids, preferred to make no comment on the band that had bobbed up in New York until he checked with his New York office.

vocal student at Curtis when he was a violin student there. They have a daughter, Anita, almost a year old. In November, 1942, Paul enlisted in the navy and directed the dance band of the U.S. Navy Band at Washington, D.C. He was discharged on July 24, last year, and the following day played the Hit Parade with Mark Warnow. He was doing radio work at the time Gene Krupa appeared at the Capitol theater in New York last summer and approached him to work with his fiddles.

### Uses Strings Correctly

When Krupa left New York to play one nighters, prior to opening the Sherman in Chicago, Nero was sold on staying with the band because he felt that for the first time, strings were being used correctly in a dance band. Nero states, "They are not used merely as a background ornament as they were used in Shaw's band. They are not used in a sore-thumb manner as they are in the average mickey-mouse band, but the strings are used as a separate section, just as the brass and reeds, playing background figures and solo passages that are written in good taste."

While there are some died-in-the-wool jazz musicians in the band none can underestimate the ability of Paul Nero and, with a few exceptions, the general attitude toward the strings is favorable. Paul Nero is pleased and so is Gene Krupa.

## Switch Capitol Sound Studio

Los Angeles—Capitol Records, which has used the facilities of the C. P. MacGregor sound studios here exclusively for recording purposes and for a time had a deal under which the sound firm's commercial phonograph facilities were available only to Capitol, has "split" with MacGregor for unrevealed reasons.

Spokesman for MacGregor said the Capitol work had comprised only a relatively small portion of their business, despite reports to the contrary. He said MacGregor's contracts for army and navy work, plus radio transcription business, was keeping them busy "24 hours a day."

Capitol execs declined to comment but didn't deny there had been some friction behind the break. For the present they have been using sound equipment and studios at Paramount for recording. Records are pressed in the east. Capitol plans to set up a complete plant here as soon as wartime shortages are alleviated.

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By HY WHITE  
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## Villa-Lobos Boosts Jazz, Scores Snobs

New York—"Jazz! C'est magnifique!" Heitor Villa-Lobos, outstanding South American composer, makes no bones about his attitude towards hot jazz. Freely translated, he says: "It's great, Jack!" Now in the United States, Villa-Lobos is here to

conduct several concerts of his own music, much of which draws its inspiration from the "choros" of Brazil, which are a kind of folk music counter-part of our own jazz.

"What amazes me about so many of the people here in the United States," said the fiery, gesticulating composer in an interview with *Down Beat*, "is their cultural snobbishness. They have regard only for European or so-called 'classical' music, completely ignoring their own great musical heritage, the truly wonderful, vital jazz. I can't understand this."

Inevitably asked if he felt that jazz made delinquents out of young people, Villa-Lobos turned up his expressive eye-brows in dismay.

"Pouf! Ridiculous. In my own country, Brazil, where I'm director of musical education for two million school children, I encourage interest in the new forms of music, including jazz. To me, there are the two kinds of music, the natural, spontaneous that is jazz and what I must

call intellectually directed or "composed in tranquillity" music. Both are superb forms of instrumental expression. For myself, I will not compose jazz because it must have this spontaneous, instrumental creation. But there are many of its developments which a composer can employ: the mutes, the *vibrato*, the undulating movements, new piano effects and so on. Jazz, for me, may not be the sea but it is the waves of the sea."

—40c

### Leigh Harline Batons New Bracken Aier

Los Angeles—Leigh Harline, motion picture composer and conductor (Disney and RKO), returns to radio after 15 years absence to handle music on Eddie Bracken show starting Sunday, Feb. 4 on NBC. He'll baton 18-piece orchestra and write special underscoring.

### Informal Shot



New York—Heitor Villa-Lobos, South American composer, loathes stiff, formal photographs, posed eagerly at the piano for this informal shot with Fred Ramsey, jazz authority and co-editor of *Jazzmen*. Read Frank Stacy's story about Villa-Lobos in adjoining columns.

Allentown, Pa.—The Allentown Band, organized in 1828, oldest concert band in the country, will present its regular series of winter concerts during February and March. The band has an instrumentation of 75.

## CHICAGO BAND BRIEFS

Cab Calloway and his orchestra, solid in the Panther Room for the past five weeks, closes tonight (1) and moves out to the Regal for the week beginning February 2. Roger Jones, trumpeter, honorably discharged from the army, returned to the Calloway band in the Panther Room, from where he departed just a year ago. Hal McIntyre moves from the Commodore hotel in New York to the Sherman. Opening February 2 for four weeks, this will be McIntyre's first engagement in the Panther Room of the College Inn.

The south side is leaping. Tab Smith and Trevor Bacon hold over at *Cafe de Society* for the rest of this month and maybe longer. The Jeeter-Pillars orchestra is at the Rhumbogie, plus blues shouter Gate-Mouth Moore. The Hurricane, a spot just a few doors from *Cafe de Society* and the Rhumbogie, has the Bill Pinkard quintet, with blues singer Bob Merrill, the first musical attraction to be featured at the Hurricane. Tiny Bradshaw remains at the new El Grotto in the Pershing hotel through February. "Ziggy" Johnson's future plans for the spot include such bands as Earl Hines and Count Basie. Flo Washington is currently singing her blues at the El Grotto.

Jesse Miller, who closed at the Garrick last month, lost his alto man, Johnny Board, to the navy. Ben Webster left the Garrick after several months for a date at the Onyx Club in New York and Joe Sherman may replace him with Barney Bigard. Negotiations are under way for a combo featuring Pete Brown and Sid Catlett in the Downbeat Room. Allen-Higginbotham are still the perennial favorites, with drummer-man Stanley Williams

## Satchmo Back On Decca Wax

New York—Louis Armstrong's first records since 1942 are being released by Decca. Louis cut two sides, *I Wonder* and *Joady Man*, with five saxes, plus Billy Butterfield on trumpet; Dave Bowman, piano; Bob Haggart, bass; Carl Kress, guitar; and Johnny Blowers, drums. Both sides come equipped with vocals.

Jazz fans have long been wondering when Decca would cut some more Armstrong sides. In fact, there's a strong feeling that the disc company is slighting jazz in favor of items like albums of Broadway show scores. At the same time, at least two of Decca's most important name bandleaders are griping about the limited number of their releases and have been seen talking to other record firms. Rumor says also that Bing Crosby is in a huff about production on his discs.

and his Downbeaters alternating. Eddie Wiggins, still at the Brass Rail, shares the podium with Mel Brandt's trio and Gladys Keyes, a piano single. Nettie Saunders is doing her piano solos now at Duffy's Tavern. Billy Blair and his combo moves from Helsing's in the loop to the Brown Derby.

Ernest Ashley and his trio opened at a new spot called the Tailspin. Boyce Brown is now at Martin's on the south side. 88'er Rozelle Gayle completes nine months at the Stratford Tap February 5 and opens February 6 at the Silhouette. Guitarist Benny Weeks is at Mickey's Show Bar in Detroit. Jimmie Lunceford plays a one-nighter at the Savoy February 11. Tenorman Emmett Carle subbed at the Preview for a few weeks last month. Skip Farrell holds over at the Camellia House. Jean Williams, who has been vocalizing with Lou Breese at the Chicago theater, is at Helsing's Vodvil Lounge.

Fletcher Henderson starts the month of band attractions at The Downtown theater, opening February 2 for a week, followed by Noble Sissle, February 9, who shares the bill with the champagne wife, Marva Louis. The Sweethearts of Rhythm open on the 16th and Lionel Hampton plays a return engagement on the 23rd. Spike Jones and his City Slickers will be at the Oriental February 2 for a week. Carmen Cavallaro set at the Chicago theater until February 8 may hold over another week.

Lawrence Welk closes at the Trianon ballroom February 4 and heads for the Roosevelt Hotel in New Orleans. Billy Bishop returns to the Trianon February 6 for an eight-week run. Gay Claridge, band leader at the Chez Paree, is contemplating matrimony with vocalist Margie Sturart. Berle Adams, the Louis Jordan mentor, is pater to a baby boy. Blossom Lee, former vocalist with Lou Breese during his Chez Paree days, pinched for Phyllis Miles with Frankie Masters at the Latin Quarter while she vacationed. Alan Reed, youthful leader of a 14-piece girl orchestra, currently at the Famous Door, suffered a fractured skull on a one-nighter to Evansville, Indiana recently. Marl Young, former orchestra leader-pianist at the Rhumbogie, is teaching a course at the Abraham Lincoln School on post-war prospects in the arts.

### When Johnny Comes Marching Home

(Jumped from Page One)

for good showmanship, and that Spivak and McIntyre are excellent instrumentalists, but the undeniable fact still remains that what has sold all four, and most especially Glenn Miller, was an awareness of tone.

The average band-looker-on is no musician; he can't understand the complexities that may or may not please the musician. Furthermore even when he likes something, half the time five minutes later he can't remember what he liked.

Miller after years of dance and radio work was well aware of this. Therefore the Miller band was predicated on one idea—sell a tone—something that would be a characteristic trade-mark to sell Miller whenever it was heard. A style so simple that it could be easily remembered, but different and esthetic enough to be commercial. He proved further that even if it is simple enough to be copied, once it has made its impression, others copying it merely make better advertising for the band that started it.

Granted none of these ideas are complicated. But they are worth remembering in these days of people trying to clean up with frantic ideas and frantic bands.



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**STRICTLY AD LIB**  
by THE SQUARE

Carolyn Grey left the Sonny Dunham band and has returned to the coast. She says she will make another name band connection, but if she gets married, don't be surprised. . . . Morton Downey was ill when he returned from his overseas tour. . . . Harry (The Hipster) Gibson is cutting another album for Musicraft, with Charlie Shavers playing on the date.

If Artie Shaw, who used to scowl at jitter-bugs, comes out in a national magazine with a blast against the "narrow-mindedness" of longhair musicians, remember that you saw this item here. . . . Les Elgart, former Dean Hudson trumpet, is building a big ork for the Pelham Heath Inn. . . . If you've been arguing about how many times *Angelina* is mentioned on Louis Prima's disc of the same name, it's 31.

Spike and the Jones Boys move into the Oriental theater in Chicago tomorrow (Feb. 2). . . . Henry Jerome is back at Childs Restaurant in the Paramount building in New York. . . . Bandleader Don McGraw went into the army and Buddy Clarke, just out of service, is bandleader at the Latin Quarter in Manhattan. . . . Ginnie Powell left Gene Krupa. Reason: too many other singers on the band.

Benny Goodman plays a concert on February 18 with his Quintet in Rochester, N.Y. He'd like to do a concert series with his coming big band. . . . Gln or any form of card playing banned in New York cafes and night clubs. What are the song plug-gers doing these days? . . . Ella Logan is back from a European tour.

Virginia Maxey replaces Lisa Morrow as the chirp with George Paxton when he opens at the Hotel Lincoln in Gotham. . . . Randy Brooks finally is building that band, under GAC aegis. . . . Mike Raymond, who sang with Johnny Long and Cavallaro, waxed for Cavalcade transcriptions. . . . Linda Keene, playing the Club Charles in Baltimore, may work with Paul Baron on a CBS radio show.

Lee Castle got mixed up in that Maria Kramer-AFM-Tony Pastor scuffle and doesn't know whether he ever will play the Roosevelt in Washington, D.C. . . . Musicians, especially saxmen, are really getting worried about the shortage of horns. . . . Freddie Slack broke up his band again. What goes? . . . Stan Kenton may get a New Yorker hotel date, as

## Raves For Jane



New York — Beautiful Jane Froman is back in the spotlight with a star spangled bang after recovering from injuries sustained two years ago in the Clipper crash. She is drawing raves from public and critics alike. The above shot was made at the Copacabana here.

well as a theater engagement in Manhattan.

Instead of tossing a brawl for Chicago newspapermen, Cab Calloway invited them—to name their favorite charity, to which he sent a check in the name of each. . . . The AFM officially refuted charges of the AGVA that Earl Hines stranded vocalist Jesse Perry in Los Angeles. . . . Mitchell Parish, who penned *Star Dust*, was the first guest on *Tin Pan Alley of the Air*, dedicated to song writers (NBC Saturdays).

Nick Stuart was elected honorary mayor of El Rancho Vegas in Nevada. . . . Irene Woeste, organist in Burlington, Wis., amazed herself and members of the congregation by arriving at church on a recent Sunday with two hats on her head. . . . Have Gene and Ethel Krupa re-married? . . . Only word on Major Glenn Miller is that his band has been given the official title: Glenn Miller's Band of the AEF.

*Down Beat* covers the music news from coast to coast

## Vet Maestro



McKeesport, Pa.—Mal Hallett has been piloting a dance band for two decades and many famous musicians are alumni of his organization. Mal, (left) poses here at the Vogue Terrace during a recent engagement with his girl bass player and vocalist, Mary Conlon of Worcester, Mass., and Jack Collins, his pianist.

## Band Loses Job To Racing Ban

Miami, Fla.—It took Adolf Hitler to stop Mannie Gates and his orchestra from going to the dogs. No gag!

Mannie's band this year was in its eleventh season at the Flagler Kennel club, dog track here. The Byrnes order closing all tracks left the Gates band without a canine to toot at. Up to that point Gates, vocalists Wanda Dawson and Tony Felici and sidemen Earl Leslie, Bill Woods, George Jones, Clayton Sherer, Glenn Burchett, Bob Davis, Rodney Gott, Howard Horton and Bob Schumacher had been wont to soothe the savage bettors between races.

The Gates orchestra was one of the few casualties of the no-racing decision—most tracks that have any music at all make it with platters and a p. a. system.

## Chirp Nixes Pix For Cugat Ork

Los Angeles — Xavier Cugat, who has had plenty of trouble finding a gal singer sufficiently exotic to fill the slipper of Lina Romay, now on her own in the movies, thinks he has found her in Elena Verdugo, who took over the featured vocal spot with Cugat's opening Jan. 18 at the Trocadero.

In taking the vocal assignment Elena, a native Californian hailing from an old Spanish family (it says in her publicity stories and could well be true) is reversing the recent trend under which band canaries have been deserting the bandstands for the movie sets. Elena was off to a promising movie career on strength of role of native girl in the George Sanders starrer *The Moon and Sixpence*. She says she'll go back to pix after a fling at warbling.



## Buddy Rich— And his Slingerlands WIN AGAIN

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## LOS ANGELES BAND BRIEFS

Charlie Barnett (with his name spelled "Barnett" on billboards) due at Casa Manana Feb. 16 following Harry James. Zucca Bros. dicker for the Duke to follow Barnett. . . . Dale Cross band, longtime attraction at Biltmore's Rendezvous, off to a brisk opening Jan. 16 at Hollywood's newest spot, the Morocco, despite little publicity. . . . Birney Cohen back as manager of Casino Gardens (publicised as owned by the Dorsey Brothers) as this column predicted. Spot shuttered following New Year's Eve except for Saturday night swing-shifters' dances; Eddie Miller band inaugurated new policy, sharing stand with Hal Howard band.

Horace Heidt returned to Trianon Jan. 23. . . . Spots on Sunset "strip" closed for brief periods during suspension of liquor permits under way again with Ivan Scott ork at Ciro's, Cugat at the Troc, Phil Ohman and Emil Coleman combos back at Mocambo. Clover Club hadn't

set re-opening date at this writing but figured on using Don Trimmer band.

### Jive Jottings

The new Bob Parrish band (Bill Grey-pianist and musical director) managed by CBS Producer Gordon Hughes (F. Sinatra show) and which now represents an investment of some \$10,000 by backers, was set by Frederick Bros. to debut at the Club Alabam here Jan. 26, following Ernie Fields. . . . Official opening date of Billy Berg's new spot (on Vine south of Sunset) with Coleman Hawkins and New York crew assisted by "Slim (Gailard) and Bam" (Tiny Brown) now set for Feb. 13. . . . Sister Rosetta Tharpe was set by Reg Marshall to share billing with Billy Eckstine band at Club Plantation, opening Feb. 1. . . . And if you think the berg won't be bouncing enough by then, here's another—GAC announced Eddie Heywood & combo as extra added attraction with Gerald Wilson band at Shepp's Playhouse starting Jan. 22. . . . Sunday jam sessions (3 to 7) inaugurated at Club Alabam Jan. 28 by boys like Willie Smith, Corky, Red Callender, Mickey Scrima, Ceelle Burke.

### Notings Today

Ansell Hill, whose band is registering solidly at the Palladium on Monday nights, is still

## Jiving At Latin Quarter



Chicago—This is one of the few photos ever submitted by a band manager without showing the leader or the girl vocalist. It comes from Dave Baumgarten of the Frankie Masters ork. Jackie Cooper is sitting at the drums and Joe Bushkin at the piano, while the boys from the Masters band are Carly Broyles, trumpet; Jimmy Nash, clarinet, and Eddie Edell, tenor.

barred by union rules (he's a "transfer" member) from appearing with the band. He has to stand on the dance floor in front

of the stand, may not even wave a baton. Hope we won't get him into trouble by noting that we caught him calling out a tune the other night and slyly "beating off" the band with his little finger.

Horace Henderson drew staff assignment as arranger (civilian status) with Major Meredith Willson's armed forces radio music unit here. . . . Vocalist Billy Ryan now fronting up-and-coming Charlie Nash band (at Topsy's prior to Nichols) as Charlie donned khaki. . . . Steve ("Jolly Irishman") Cady joined staff at Art & Edna Whiting office, specializing in shows for club prancers.

### Behind the Bandstand

Bullets Durgom, whose \$400,000 suit against Bill Burton for a share in Dick Haymes' contract made news a while back, is now talking turkey with Bill with the idea of turning over to him the Pled Pipers' management pact. . . . The Zucca Bros. paid out around \$5,600 to Harry James on his first week-end date there. James gets 80 per cent of the box-office with a minimum guarantee of \$5,000. . . . Some heavy feudin' between Reg Marshall and FB office here over Tiny Hill booking at Mission Beach.

## Wingy Set For Mardi Gras Bash

Los Angeles — Frederick Bros. agency has sold a package deal to the St. Charles theater in New Orleans for the week of Feb. 22 (Mardi Gras week) which includes Wingy Mannone, one of the famous white jazz stars hailing from the birthplace of jazz. Wingy is to head a band specially organized for the occasion, including such well known New Orleans musicians as Eddie Miller, Nappy Lamare, Matty Matlock (now in Hollywood) and others of same school from other parts of the country.

The unit will also include June Preisser, movie dancer and actress, and other Hollywood names with a name singer.

Los Angeles — Mrs. Florence Tenney was granted divorce recently from State Senator Jack B. Tenney, former president of musicians' union. She told the judge "He just changed from being a wonderful husband." They had been married 23 years.

## Coast Esquire Bash Misses On Jazz; Too Heavy

By Charles Emge

Los Angeles — Despite the presence of some of the finest jazz musicians and singers of the day, the Esquire Jazz Concert, held here at the Philharmonic auditorium on the night of Jan. 17, barely escaped being a musical dud. Held in connection with presentation of awards to Duke Ellington and other winners in the magazine's annual "critic's poll", the affair was a memorable occasion, other than musically, with a packed house and such luminaries as Danny Kaye, Judy Garland, Jerome Kern, Lionel Barrymore and Lena Horne.

Fans, hoping for good jazz, found a program over-weighted with Ellington's not unmeritorious attempts at serious composition, which, if they belong in the true jazz category at all, are a type of jazz that Ellington's firmest admirers like to take in smaller doses. What was wanted was the Ellington of *In My Solitude*, *A Train* and such.

There were a few good moments during the evening. Al Sears, Duke's tenor man, broke loose on one of the few jump numbers. The rest of the boys seemed not to have time enough to fall into the right groove.

Anita O'Day and Billie Holiday made the same error as the Duke by skipping old favorites for new material, though Billie did encore with *I Cover The Waterfront*. Anita did her best to spark a jam session, or the nearest thing to such heard on the show, on *I Can't Believe That You're In Love With Me*. Art Tatum chose a couple of standards to give the crowd some satisfaction.

Coleman Hawkins, expected here for the occasion, and who would have raised the affair several notches, did not get into town, for reasons not determined at press time.

## Sully Mason Builds Band

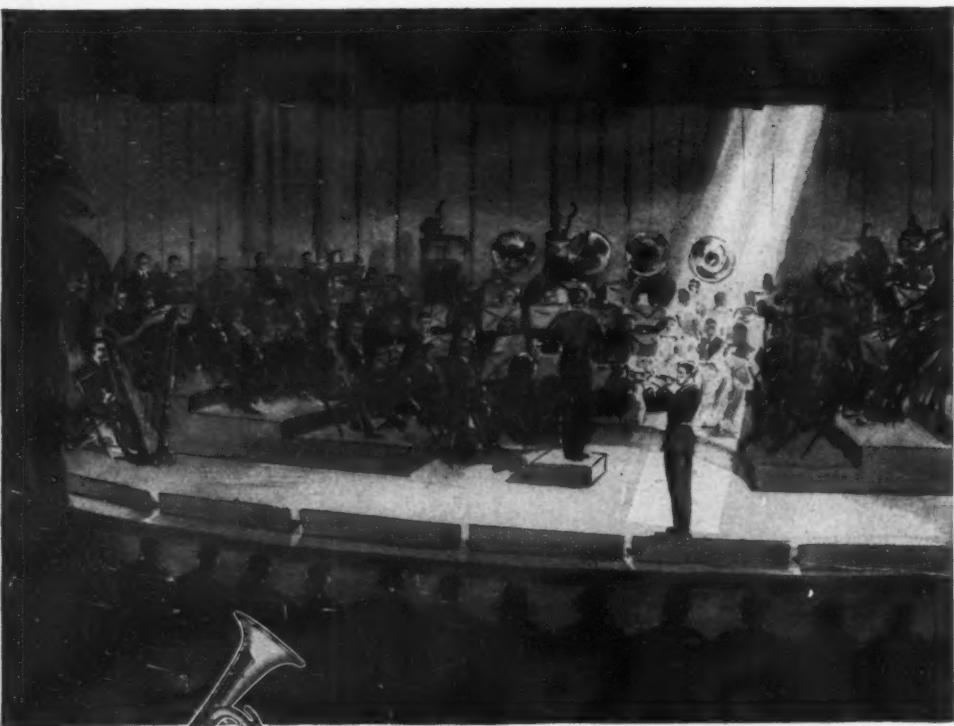
Los Angeles — Sully Mason, longtime featured vocalist and saxman (baritone) with Kay Kyser, has left outfit to head his own crew under management of General Amusement Corporation. He breaks in with series of one-nighters starting at Pasadena Civic Auditorium Jan. 29.

Other changes in the Kyser setup: George Dunlap, for many years arranger and music director of the unit, entered the navy, and was replaced by Jerry Feldman, 22; Johnny Martel joined the trumpet section, replacing Merwin Bogue ("Fish Kabibble"), who gives up tooting after 16 years with the Kyser band to work solely with the band as a comedy man.

## Lucky Millinder Nabs West Coast Singer

Los Angeles—Lucky Millinder, recently at Plantation Club here, signed Melvin Moore, young singer who has been attracting attention with the Ernie Fields crew at the Club Alabam, to replace Judy Carol as vocal headliner. Moore was to join Millinder prior to their opening Jan. 31 at the Silver Slipper in San Diego.

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Despite the of the finest singers of the Jazz Concert, Philharmonic night of Jan. being a musical connection with Duke towards to Duke er winners in annual "critic's a memorable an musical, use and such y Kaye, Judy Kern, Lionel na Horne.

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## der Nabs Singer

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By Charles Emge

In *A Song to Remember* (what a title!) Columbia comes up with what will probably inaugurate a cycle of pictures dealing, in one way or another, with the lives and music of "serious" compos- ers. In Chopin they picked a good subject but fumbled the op- portunity by neglecting the dra- ma in his true story and present- ing an almost wholly fictional account top-heavy with what Hollywood calls "significant par- allels with today's struggle for freedom."

Nevertheless the picture is out- standing by comparison with the average Hollywood output, thanks more to the intelligent selection (credit Morris Stollhoff, Columbia music head) and use of Chopin's music, than to any other one ele- ment.

The piano recordings that ap- pear to be played by Cornel Wilde (as a much too-robust Chopin) and Stephen Bekassy (as Liszt) were, as first revealed in *Down Beat* several months ago, done by Jose Iturbi. Although Iturbi's is now an important name in movie lights he receives no screen cred- it and has never been mentioned by the Columbia publicity de- partment, which still insists on trying to make a secret of the matter and sends out absurd sto- ries to the effect that Wilde be- came an accomplished pianist in three months' time to make the picture (some of this tripe was even printed in one of the so- called "legitimate" music mags).

Wilde, by means of hard prac- tice under good coaching, did suc- ceed in giving a very passable imi- tation of a pianist in some shots, brief shots showing Wilde, his arms and hands at the keyboard. But in those shots that show hands only the hands are those of Shura Cher- kassky (piano recordings for Leder- er in *Voice in the Wind*) though the music is still Iturbi's.

Iturbi's solos were done before the picture went into actual shooting and on his own private piano, which was moved to the Columbia sound stage for the oc- casion. The recording of these solo passages is generally excel- lent but some variation will be noted in quality. The technicians believe it was caused by atmos- pheric changes during the sev- eral days Iturbi spent at the job.

### Lot Lingo

Gene Krupa and Ethel Smith are whipping up a duet (drums and organ) for RKO's *George White's Scandals*, in which Krupa has the featured band spot. Hope they don't overlook the Krupa Trio (Gene, Charlie Venturo, Teddy Napoleon) when they pass around the specialties.

Paul Carley, former Jimmy Dor- sey singer, doing a short with Ted Flo Rito at Universal. . . . Yehudi

## Burglars Loot Home of Tram

Los Angeles—Charles ("Chick") Cowpland, contract trombone player at Warner studios for many years, and his wife took a heavy loss as burglars broke into their home in West Los Angeles on a Sunday evening while the Cowplands were out at dinner and carried off jewelry, clothing and other valuables estimated to have cost more than \$60,000.

See and hear . . .  
★ **GLENN MILLER**  
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MUTES in the 20th Century Fox  
movie production, "Orchestra  
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Menuhin recorded Sarasate's *Zige- unereisen* (a paraphrase of Gypsy airs) for his stint in *Duffy's Tavern* at Paramount. . . . Warner Brothers' shorts department is doing a two- reel musical featuring noted army and navy musical organizations, which will include the last footage taken of Major Glenn Miller. . . . Dorothy Lamour recorded three Mexican songs with the Guadala- jara Trio for use in Paramount's *Masquerade in Mexico*, among them *Mariquita Linda*, now making a strong come-back on the strength of the Artie Shaw recording of a few years ago.

The King Cole Trio set for long-term contract with Para- mount, first deal of its kind for a small instrumental combo. . . . Bob Graham, new radio vocal discovery, doing songs with Xavier Cugat ork in MGM's *Week-end at the Waldorf*. . . . No screen credit for Debussy in *Frenchman's Creek* although Victor Young's score was an in- tentional adaptation of theme from *Claire de Lune*.



Hollywood—BRIGHT LIGHTS: Marilyn Maxwell who usta chirp with Ted Weems took a week off from her Metro chores to join Ted and his ork in New Orleans for their re-entry into the musi- cal sphere. . . . Kay Kyser's ex- canary, Diane Pendleton, has a brand new baby-gal.

Ben Bernie's boy, Jason and his wife, Sugie Sugarman's girl, Ileyne, are expectin'. . . . Cugat is doin' caricatures for the Lobby of the Troc, where he opened on the 18th. . . . Larry Finley's Mis- sion Beach ballroom has signed Ella Mae Morse and Allan Jones.

ARC LIGHTS: Johnny Clark's debut at Hunt Stromberg Studio

has been set for February. That cat's been ready since September. . . . Andy Russell is being tested by Buddy de Sylva. . . . RKO announces that Ethel Smith's or- gan will team with Krupa's drums on a ditty titled *Cho-Cho* for the *Scandals* pic, and Krupa will drum with his hands. Ethel will use both hands and feet.

Sophie Tucker will sing *Some Of These Days* for Warner's *Night and Day*. . . . Pamela Brit- ton who sang with Sinatra in *Anchors Aweigh* will do her com- edy songs with Ginny Simms in *No Leave, No Love*. . . . Lee and Lyn Wilde have always kept the Metro lot in an uproar, trying to decide which was which—but in *Twice Blessed* they worked sev- eral weeks in black-face which made things even more interest- ing.

LOVE LIGHTS: Peter Lawford is tryin' to make Ava Gardner forget Artie Shaw. Helen For- rest and Steve Crane have been doin' the town. . . . Gloria De Haven and John Payne are back

## Jarvis Poll Raises Children's Fund

Los Angeles—The Children's Hospital here netted \$2,400 from the Al Jarvis annual music poll this year, in which voters paid 10 cents a ballot to vote for their choice of No. 1 band, girl singer, male singer and small combo. Winners were Woody Herman, Helen Forrest, Dave Street and the King Cole Trio.

Jarvis went to New York to present a plaque to Herman on the stage of the Paramount.

at their respective studios, with noses to the grind-out-film- stone, after a four day honey- moon.

Now Cugat and his lady-love are waiting until her brother gets home from overseas to best- man their wedding. . . . Jimmy McHugh forsaked all his lovely harem-gals to take his mom, Julie McHugh, to the Biltmore Bowl, on her eightieth birthday.

## One Of These Days --

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Elkhart, Indiana



# DIGGIN' the DISCS

WITH JAY

Already the major record firms have begun once more to sacrifice hot jazz, and even swing, in favor of here-today-and-gone-tomorrow dance and vocal discs.

## Swing

### BENNY MORTON

Lisa  
Once In A While  
Keynote 1309

William Moore, Junior, arranged both sides for the Morton trombone choir, an ensemble group in some ways more exciting than the Hawkins sax outfit and in many ways more inspiring than the Eldridge trumpet crew. Of course the rhythm backing, by pianist Guarneri and bassist Hall and drummer Catlett, isn't so dusty. The Gershwin opus is played as a jump, while the Green-Edwards ballad receives the expected mood treatment. Four great

trombonists take part in this session: Claude Jones, Vic Dickenson, Bill Harris, and Morton himself. Take your pick, they're all wonderful. As for me, give me Vic!

### BENNY GOODMAN

Fiesta In Blue  
I Can't Give You Anything But Love Baby  
Columbia 36755

This is an old platter, and a good one, but it has never been issued before. *Fiesta* features the superb horn of Cootie Williams, playing throughout the same passages in which Basie so effectively used Buck Clayton. Good as Buck's work was, however, Cootie cuts him all the way. On the reverse the old Goodman Sextet really finds the perfect groove, with every man soloing at his best. Cootie's trumpet shares the spotlight here with Auld's tenor, Benny's clarinet, Christian's guitar, and Kersey's piano. Bernstein's bass and Jaeger's drums fill in a solid background. Great swing, this was BG at the summit!

### ARTIE SHAW

Jumpin' On The Merry-Go-Round  
Ac-Cent-Tchu-Ate The Positive  
Lady Day  
Let's Take The Long Way Home  
Victor 20-1612 & 20-1620

The new Shaw aggregation sounds no better than his other bands, but no worse. The ensemble work, for the most part, is clearly executed if rather unfortunately conceived. The soloists, and Shaw has a number, play in the high-fast tradition. Maybe that sort of thing appeals to you. I pass. *Jumpin'* is an instrumental, a Ray Conniff original. Artie solos, so do others. *Positive*, from *Here Comes The Waves*, finds Imogene Lynn facing the mike. Lady Day, perhaps an orchestral tribute to Billie Holiday, came from the pen of Jimmy Mundy. Shaw and Eldridge blow their respective tops. *Long Way Home*, another of the Mercer-Arlen numbers from *Here Come The Waves*, brings

Imogene back to the microphone again.

## Dance

### DUKE ELLINGTON

I Didn't Know About You  
I Ain't Got Nothin' But The Blues  
Victor 20-1623

Lena Horne's disc of the first tune, an Ellington original, preceded this version to the market, but the Duke's performance easily catches up and passes the gorgeous Horne's. Joya Sherrill sings the lyrics and Lawrence Brown follows with a tram solo. Al Hibbler shouts the reverse, another bit of Ellingtonia, as Kay Davis adds an obligato. Ellington has done much better before, and will again!

### WOODY HERMAN

Saturday Night  
I Didn't Know About You  
Decca 18641

Frances Wayne chants the Night number, a sure-fire Hit Parade favorite, while Woodrow himself handles the vocal on the Ellington side. Woody can sing, of course, and his orchestra still sounds better than any of its current white competitors. The Ellington groove certainly suits this latest Herman Herd!

### CHARLIE BARNET

You Always Hurt The One You Love  
Into Each Life Some Rain Must Fall  
Decca 18638

Charlie's also on a colossal Ellington kick, as always, but here he gets all too little opportunity to reveal what his band can really do. The Barnet crew, unlike the Herman organization, cannot play ballads almost as effectively as jump tunes. Kay Starr, a fine singer, does very well indeed with the lyrics to these numbers.

## Others

Benny Goodman offers *My Old Flame* and *How Deep Is The Ocean* on Columbia 36754. Buddy DiVito sings *The Love I Long*

# BEST TUNES of ALL by Jax

## Muskat Ramble

This is one of the most popular Dixieland numbers of all time, if indeed not the most popular of all. Kid Ory composed it many, many years ago. Often this title has been listed as Muskrat rather than Muskat, but today most firms label it correctly. Those men who can't swing on this tune, can't swing at all!

Louis Armstrong, Okeh 8300, Columbia 36153; Sidney Bechet, Victor 27302; Bob Crosby, Decca 825, Decca 3338; Eddie DeLange, Bluebird 10035; Bud Freeman, Columbia 35855; Benny Goodman, Brunswick (Decca) 80028; Lionel Hampton, Victor 26017; George Hartman, Keynote 602; Mound City Blue Blowers, Decca 1274; Lu Watters, Jazz Man 106-112.

For from Sadie Thompson and Kitty Kallen sings *I'm Beginning To See The Light*, Harry James, Columbia 36758. Patti Palmer chirps *I Dream Of You*, then is joined by Teddy Walters on *Magic Is The Moonlight* with Jimmy Dorsey, Decca 18637. Charlie Spivak plays *Right As Rain* from *Bloomer Girl* and *A Wonderful Winter*, vocals by Jimmy Saunders, Victor 20-1609. Eugenie Baird chants *This Heart Of Mine* while Fats Daniels tells of *Robin Hood*, Glen Gray, Decca 18639. Frankie Carle plays *A Little On The Lonely Side* and *I Had A Little Talk With The Lord* on Columbia 36760. Evelina and *Right As Rain*, on Columbia 36764 with Paul Allen handling the vocal chores on the *Bloomer Girl* tunes. Freddy Martin has waxed *Strange Music* and *Magic Is The Moonlight*, with vocals by Artie Wayne, on Victor 20-1615. Vincent Lopez contributes *Strange Music* and *Concerto In A Minor* on Feature 1007, Evelina and *In The Middle Of Nowhere*

from *Something For The Boys*, as Bruce Hayes sings the first and the last. Nancy Norman renders *Saturday Night* and Billy Williams does *I Don't Want To Love You* with Sammy Kaye, Victor 20-1635. Sammy Kaye features Arthur Wright and Billy Williams on the vocals on *Always* and *Don't Fence Me In*, Victor 20-1610.

## Vocal

### BING CROSBY

Sleigh Ride In July  
Like Someone In Love  
Decca 18640

The Groaner's still tops, as these cuttings amply prove! John Scott Trotter provides, as almost always, the right backgrounds. Crosby is America's finest popular singer, or I'm way off the beam. Even tunes like these don't get him down!

### BING CROSBY-ANDREWS SISTERS

Ac-Cent-Tchu-Ate The Positive  
There's A Fellow Waiting In Poughkeepsie  
Decca 23379

Here's one of those Decca Specials, Crosby and the Sisters and Vic Schoen all knocking themselves out on two certain best-sellers! Crosby's work is swell, and Schoen backs everything up nicely, but those girls. Oh, those girls! Give me back the Boswells!

## KING SISTERS

Kind Treatment  
Ac-Cent-Tchu-Ate The Positive  
Victor 20-1631

Novelties are right down the King girls' line, so they emerge from *Positive* with no loss of standing whatsoever. In fact, they sell the nonsense about as well as anyone else. Alberta Hunter wrote *Treatment*. She ought to have waxed it herself!

## Others

Dinah Shore, backed by Albert Sack and the Sportsmen Quartet, sings *Auld Lang Syne* and *I Can't Tell You Why But I Do* from *Belle Of The Yukon* on Victor 20-1611. Martha Stewart offers a new hit, *There Goes That Song Again* from *Carolina Blues*, and *My Heart Sings* from *Anchors Aweigh* on Bluebird 30-0832. Kate Smith, backed by Jack Miller, also sings *There Goes That Song Again* as well as *Don't Fence Me In* from *Hollywood Canteen* on Columbia 36759. Hildegard, with backgrounds by (Modulate to Page 9)

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- ☐ 10-in. No. 20-1616—ONE FOR MY BABY; I DIDN'T KNOW ABOUT YOU.....53c

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- ☐ 10-in. No. 7108—BLUE GARDEN BLUES; IS YOU IS, OR IS YOU AIN'T?.....53c

- ☐ 10-in. No. 7119—SOMEBODY'S GOTTA GO; 'ROUND MIDNIGHT.....53c

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# Diggin' The Discs-Jax

(Jumped from Page 8)

Harry Sosnik, chants Who Are We To Say and Ev'ry Time We Say Goodbye from Seven Lively Arts on Decca 23378.

## Novelty LOUIS JORDAN

Mop Mop  
You Can't Get That No More  
Decca 8668

Jordan's version of the popular Mop saga ranks with the best, as Louis sings and his Tympani Five back him up. No More, a timely tune, is also sung wittily by that Jordan man.

## SEPIA TONES

Boogie No. 1  
Sophisticated Blues  
Juke Box 100

The United Record Company of Los Angeles has issued two different couplings for the Boogie title, the other being When He Comes Home To Me from You Belong To Me with vocal by Mata Roy. The Sepia Tones feature soloists on Hammond organ, piano, clarinet, tenor, etc.

## FRED WARING

Strange Music  
Waltz In C Sharp Minor  
Decca 23377

Gorden Goodman and Jane Wilson are supported by the Glee Club on the Grieg opus, while pianist Harry Simeone takes over on the Chopin number. Waring's crew is versatile if nothing else!

## OTHERS

National 9004 couples Shy Little Witch From Greenwich by Hank D'Amico's Sextet with I'm Lost by Warren Evans, the Newton number featuring Hank's clarinet and the Rene side the trombone of Benny Morton. Bonnie Davis sings I Don't Stand For That Jive with the Bunny Banks Trio, while Pvt. Lloyd Thompson sings I Wonder with Herbie Fields' Quintette on Savoy 5512.

Los Angeles—Dolores, who made a brief appearance here at Ciro's recently as a gal band front, has abandoned her ork enterprise to accept a movie deal in Mexico city. Her band at Ciro's was organized and directed by Charlie Gonzales.



Leeds Music has acquired exclusive publishing, selling and distributing rights to all Soviet-Russian music in North and South America by means of a contract signed between the firm and representatives of the composers in the Soviet Union. This includes the entire field of Soviet-Russian music, contemporary and classical, folk and popular, orchestral and band, vocal and instrumental, representing nearly 175 different nationalities of the Soviet Union. Leeds will also represent Soviet composers in the Western Hemisphere, among whom are such composers as Shostakovich and Prokofieff.

Paramount Music has the Sadie Thompson score, written by Howard Dietz and Vernon Duke. Tunes are The Love I Long For, Poor As A Churchmouse, When You Live On An Island, If You Can't Get The Love You Want and Sailing At Midnight. . . . Burton Lane wrote the entire score for the Olsen and Johnson musical, Laing Room Only, including Stop That Dancing and You Excite Me, being published by Triangle Music. . . . The new Juan Tizol tune, Bakiff, with lyric by Lee Gallet and Si Schwartz, is on the Tempo Music list. . . . Capitol is plugging Hello Suzanne, written by Irene Higginbotham and Cy Baron, recorded by Ella Mae Morse on Capitol. . . . I Should Care, penned by Axel Stordahl, Sammy Cahn and Paul Weston, is new with the Dorsey Bros. firm.

After Awhile is the first tune published under the new Starlight Music label. The tune was composed by Nick and Charles Kenny and Abner Silver. . . . T. B. Harms is working on the score from the pic Can't Help Singing, including Can't Help Singing, Any Moment Now, More and More and Californiay, written by Jerome Kern and E. Y. Harburg. . . . Barton's tune, Saturday Night (Is the Loneliest Night in the Week) has been recorded on Columbia by Frank Sinatra. . . . Edwin H. Morris's new tune is You've Got Me Where You Want Me, by Johnny Mercer and Harry Warren. . . . Don't Ever Change, by Nat Burton and Ted Grouya, is on the Mayfair list.

Mutual has Tain't Me, written by Eddie Heywood's saxist, Lemuel Davis, and Jack Palmer, recorded by Eddie Heywood on Commodore. . . . Lou Quadling and Buck Ram collaborated on Way Beyond the Moon, a Noble Music tune. . . . Witmark's number one tune is How Little We Know, from the film, To Have and

## Costume Note For Canaries



Central Pacific—The charming girl vocalist with an AAF aviation engineers' band offers a new and daring style in canary costumes—a sarong fashioned from a G.I. bath towel. Her name is a mystery, but she really sings! Her voice is supplied through a microphone by T/5 Clyde Bass of Cincinnati, Ohio. AAF Photo from Acme

Have Not, written by Hoagy Carmichael and Johnny Mercer. . . . Advance Music is currently working on A Little On The Lonely Side, by Dick Robertson, James Cavanaugh and Frank Weldon. Also Singin' Down The Road, by Raymond Scott and Charlie Tobias and Buck Ram's I'm Getting Mighty Lonesome For You. . . . Chappell Music is plugging Everything We Say Goodbye and Only Another Boy and Girl, the Cole Porter tunes from The Seven Lively Arts. . . . My Dreams Are Getting Better All The Time, published by Santly-Joy, was written by Vic Mizzy and Mann Curtis.

Miller Music has the tune, I Walked In, by Jimmy McHugh and Harold Adams, from the film Nob Hill. . . . Home, written by Peter Van Steeden and Harry and Jeff Clarkson is being revived by

American Academy. . . . Comin' Around the Corner, by Mack Davis and Robert L. Wilson, and a samba by Allan Roberts and Doris Fisher called Good, Good, Good, are on the Irving Berlin list. . . . Melody Lane is publishing Hitsum, Kitsum, Bumpity, Itsum, the novelty jump tune by Louis Prima, Sunny Skylar and Sally Kaye, and I Realize Now by Sidney Miller and Stanley Cowan. . . . Robbins Music, publishing a folio of Josh White songs such as John Henry, Tell My Fuehrer and I Got A Head Like A Rock, has also signed trombonist Vic Dickenson to do a series of instrumental solos.

Forster Music is publishing Sharon Pease's new book, Boogie Woogie Fundamentals and also Pease's Chick-A-Biddy Boogie.

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## New Disc Firms In Recording Splurge

New York—New and small recording firms are branching out into the big band disc field, following the example set by Savoy label, currently releasing Billy Eckstine discs. Boyd Raeburn made a date for the new Guild label, which will also issue records by trumpeter Dizzy Gillespie fronting a band, singer Dick Brown and pianist Maurice Rocco. Odd angle to this firm is its shellac-less discs which retail for seventy-five cents.

Johnny Bothwell, Raeburn's featured altoist, cut four sides for Signature, while bassist Oscar Pettiford cut with an all-star band for Manor records. Herbie Fields, using three reeds, did a date for Savoy with 8 sidemen, most of them drawn from Lionel Hampton's band.

Artists who fronted smaller groups on platter dates here recently include Teddy Wilson for Muscraft; Coleman Hawkins for Asch; Joe Marsala (Linda Keene vocals) and Barney Bigard for Black and White; and bassist Chubby Jackson, from Woody Herman's band, for Keynote.

Down Beat covers the music news from coast to coast

## HARD TO GET RECORDS

- Liza: Once In A While—Benny Morton's All Stars—12"—\$1.05
- Topaz: Soft Winds—Art Tatum Trio—12"—\$1.50
- Jazz Band Ball: Farewell Blues—Art Hode Quintet—\$1.05
- Bad Rock Blues: You've Got to Give Me Some—Art Hode—\$1.05
- Jumpin' With Judy: Blues on the Bayou—Walter Thomas and His Jump Cats—\$1.05
- East of the Sun: Between the Devil and the Deep Blue Sea—The Hank D'Amico Quartet—\$1.05
- Cole Heat, Warm Feet: Over the Rain—The Hank D'Amico Quartet—\$1.05
- I'm Beginning to See the Light—Duke Ellington—\$2.00
- Central Ave. Breakdown: Jack the Ballboy—L. Hampton—\$2.00
- Boogie Woogie on St. Louis Blues—E. Hines—\$2.00
- What Is This Thing Called Love: Love Sends a Little Gift of Roses—T. Dorsey—\$2.00
- Sugarfoot Stomp—B. Goodman—\$2.00
- I Cover the Waterfront: Marinella—A. Shaw—\$2.00
- Wizzin' the Wizz: Denison Swing—L. Hampton—\$2.00
- Body and Soul—C. Hawkins—\$2.00
- Midweek Function—C. Barnett—\$2.00
- Cherry: Country Boy—Eskine Hawkins—\$2.00
- Tortilla, In B Flat: Mammy O' Mine—Eddie Condon and Orch.—12"—\$1.50
- You're Drivin' Me Crazy—T. Dorsey—\$2.00
- Gloomy Sunday: Don't Fall Asleep—Artie Shaw—\$2.00
- Sentimental Lady—Duke Ellington—\$2.00
- A Jam Session at Victor—Met. All Star Band—\$2.00
- I've Found a New Baby: Swingtime in the Rockies—B. Goodman—\$2.00
- And the Angels Sing: Sent for You Yesterday—Ziggy Elman with B. G.—\$2.00
- Ring Dem Bells: Muskrat Ramble—L. Hampton—\$2.00
- Chocolate Shake—Duke Ellington—\$2.00
- When the Quail Come Back to San Quentin: Dr. Livingston, I Presume—Artie Shaw—\$2.00
- Idaho—Alvino Rey—\$2.00
- Saitin' Away My Dreams—C. Barnett—\$2.00
- Fleets in Blue—B. Goodman—\$2.00
- I Don't Stand for That Jive—Sunny Banks Trio—\$2.00
- When Did You Leave Heaven: Blue Skies—Met. Powell and His Orchestra—\$1.05
- I Gotta Right to Sing the Blues: Yesterdays—Billie Holiday—\$1.05
- I'm Old Fashioned—G. Miller—\$2.00
- Lady Day: Let's Take the Long Way Home—Artie Shaw—\$2.00
- I Ain't Got Nothin' but the Blues—Duke Ellington—\$2.00
- Poor You: Last Call for Love—T. Dorsey—\$2.00
- Dancing in the Dark—Artie Shaw—\$2.00
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- Five Feet of Swing Alb. on Decca 12"—\$4.47
- Symposium of Swing Alb. on Victor—12"—\$3.68
- Eight to the Bar Alb. P. Johnson & A. Ammons—Boogie Woogie—\$2.63
- King Louis Armstrong Alb. on Columbia—\$2.63
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## Radio Again Snubs The Righteous Jazz

This is an editorial elegy. On Friday night, February 9, at 11:30 p.m. (EWT), one of the finest jazz shows ever heard over a network goes on the air for the last time.

Mildred Bailey and Company has been a CBS sustaining program since last June. Jazz listeners may be accused of bias when they describe it as a high-watermark in radio entertainment, but it would be hard to deny from any viewpoint that it has been a consistently lively, professional show.

During its life-time, the show featured such artists as Art Tatum, Benny Goodman, Coleman Hawkins, Stuff Smith, Count Basie, and Woody Herman, to mention just a few from a list that includes almost all of present-day jazz stars and name band leaders.

The presiding artist, Mildred Bailey, is a singer without peer and made a charming emcee as well. The full orchestra, under the expert direction of Paul Baron, was composed of sidemen like trombonist Trummie Young, trumpeter Charlie Shavers, baritone saxist Ernie Caceres, pianist Teddy Wilson; in other words, the very best musicians possible. Regular features of the program included the Red Norvo Sextet, better known as the last word in modern jazz, and a solo performance by a star guest performer.

Though most emphasis was placed on hot music, the orchestra also performed new works by young and ambitious symphonic composers. Thus the creations of men like Alec Wilder, Eddie Sauter, Walter Mourant and Phil Moore, among others, was given a hearing which it might never have received otherwise, so difficult is it for new, original voices to make themselves heard in the American music mart.

It's hard to understand why this program wasn't sold to a sponsor and kept on the air. There are those who claim that jazz doesn't have a large enough audience to warrant a sponsor and it's a fact that there isn't a single commercial jazz show regularly on the networks. Yet the country supports a number of jazz magazines and papers, hot recordings are at a premium and, day by day, the jazz art form gains more and more boosters.

In music circles, the general impression is that jazz does have enough fans to make it profitable for some product to invest money in a hot music show but that the big ad agencies, which act as middlemen between radio and sponsor, were afraid of the mixed band angle to this show. Once before, when Mildred Bailey and Company auditioned for sponsorship, the race question was raised and it's commonly believed that it was because the band was mixed that the show was rejected.

Mildred Bailey and CBS deserve credit for using a mixed band and not giving way to financial pressure. More than that, they rate fervent thanks for having put on eight months of superb radio entertainment. Someday the ground-work they've done to improve radio jazz and racial relations will undoubtedly bear fruit.

## Palladium Ops Start the Chain

Los Angeles—Maurice Cohen, manager of Hollywood Palladium, left here Jan. 5 on tour of major cities in which he will confer with backers of proposed chain of dine & dance spots similar to the successful Palladium.

Cohen revealed that sites in the cities under consideration had already been surveyed by Marsden T. Perrine, industrial engineer. They are located in New York, Boston, Philadelphia, Baltimore and Washington, D. C. Cohen will confer with business men in Chicago, Detroit, Buffalo, Cleveland and St. Louis on plans to set up similar enterprises.

## Yerxa Gets Hot With Radio Jazz

Los Angeles—Latest commercial application of better-grade jazz is a new Sunday ailer (2:00-2:30 p.m.) produced on KPAS by Ted ("Lampighter") Yerxa. Yerxa has engaged Joe Sullivan and Zutty Singleton, paying them himself at regular union rates, to serve as core of jam units consisting of ace swingers drawn from local niteries. The guests on each session are paid by the niteries in which they appear, the niteries being compensated in form of air plugs.

Yerxa hopes to sell series to a blanket sponsor.

## Musicians Off The Record



Sampson, N. Y.—Junie Mays, formerly with the Johnny Long band, tackles a big bass drum here at the naval training station.

## High, He Says!



Scotland—Rex Downing's pals will know better, but he says here he is in Angus R. McDowling, "high in the Scottish lowlands." Anyhow, he's probably half right.

## Beard & Bass



New York—Chubby Jackson of the Woody Herman Herd always takes his new beard to bed with him, but seldom his bass fiddle. This aesthetic shot was made backstage at the Paramount theater, during the Herd's recent engagement.

## Losses Forced Voice to Quit

Los Angeles—Split between Frank Sinatra and George Washington Hill, tobacco tycoon who personally bosses his "Hit Parade" airshow, was due largely to the singer's necessity for remain-



"Of course I can keep a secret, I tell this square, —it's the chicks I tell 'em to that keep spreading the jive!"



## NEW NUMBERS

KEEN—A 7 1/2 lb. daughter to S 1/C and Mrs. Sid Keen, Dec. 17, in Atlantic City. Father is former vocalist with Alex Bartha's band.

MULLER—A son, Michael Carl, to Mr. and Mrs. Fex Muller, Jan. 5, in Toledo. Father plays tenor sax and sings with Warner Ruhl's orchestra.

YATES—A son to Mr. and Mrs. Billy Yates, Jan. 3, in Pittsburgh. Father is Pittsburgh orchestra leader.

## TIED NOTES

MCROY-BENNETT—Clyde McCoy, former civilian bandleader, now directing band in the navy, to Maxine Bennett, former member of Bennett Sisters, vocal group featured with Clyde McCoy's orchestra, Jan. 20, in San Antonio, Texas.

WALLER-BENNETT—W. L. "Dub" Waller, musician with Clyde McCoy's band, to Charlie Bell Bennett, former member of Bennett Sisters, vocal group featured with Clyde McCoy's orchestra, Jan. 20, in San Antonio, Texas.

CUMMINGS-COOPER (DAE)—Col. William (Wild Bill) Cummings, army flier, to Donna Dae, Fred Waring vocalist, Jan. 16, at Mitchell Field, N. Y.

RULLI-HARP—Tony Rulli, saxist-arranger, formerly with Teddy Powell, now at Great Lakes, to Marilyn Harp, to be married Feb. 3, in South Bend, Ind.

JOHNSON-PINKETT—Sgt. Otis Johnson, trumpeter, formerly with Louis Armstrong's orchestra, now with the 299th A.G.F. Band, to M. Loretta Pinkett, Dec. 16, in Newport News, Va.

FONDA-MALOY—Richard Fonda, trumpeter with Joe Sander's orchestra, to Mary Maloy, vocalist with Joe Sander's orchestra, Jan. 4, in Evansville, Ind.

MARTIN-HATCH—Don Martin, formerly with Sammy Kaye's orchestra, to Florence Hatch, Dec. 29, in Ft. Wayne, Ind.

CUTBERTSON-KRAFT—Jack Cutbertson, trombonist with the U.S. Navy Band, to Maybelle Kraft, dancer, Dec. 29, in New York City.

## FINAL BAR

LUDWIG—Flight Officer William E. Ludwig, 22 former drummer with Brad Hunt's orchestra, killed on a bombing mission over Europe early in December. Widow was Patti Gene, former Al Kavelin vocalist.

TSCHUDI—Rudolph Tschudi, 62, pit leader in Cincinnati theaters, Jan. 12, in Cincinnati.

WHITE—Lieut. James White, former Wichita radio and band vocalist, Jan. 6, at Fitzsimmons U.S. General Hospital, Denver, Colo., as a result of an infection.

LONG—T/5 L. L. (Shorty) Long, former pianist with Wit Thoma's orchestra, killed in action on Leyte, Nov. 16.

ing in Hollywood for picture work and was mutually agreeable to both parties as Sinatra has been doing his "Lucky Strike" cut-in from here at a loss.

Sinatra received \$2,800 per week for the stint, but when he moved to Hollywood had to foot bill for additional orchestra, studio rental, arrangements, line charges, etc., which ran to nearly \$5,000 per week.

## Esquire's 1945 Jazz Book

90 pages, pub. A.S. Barnes & Co. 1.00 per copy New York City

Esquire's second annual Jazz Book is dedicated to the birthplace of jazz—New Orleans. Introduced by Esquire's editor, Arnold Gingrich, and again edited by the same magazine's jazz critic and historian, Paul Eduard Miller, this second edition is even more interesting than the 1944 Jazz Book. Miller with the help of Richard Jones, New Orleans pianist, has drawn up the first published map of the famous Storyville district where so many of the jazz pioneers first performed. There are seven chapters and four copious picture sections. Among which the reader will find: a history of New Orleans music by Miller, Survey of Jazz Today by Leonard Feather, Wartime Hints to Collectors by George Hoefer, and a section devoted to the reasons the twenty-two judges made their various selections for the Esquire All-American Band, plus pictures of early New Orleans bands and musicians' Bio-Discographies, Chapter Three, *The Main Currents of Jazz Today* written by Paul Miller & James Crenshaw, offers subject matter from which controversies bloom. So get in the melee.

—hoe

## WHERE IS?

HOWARD STRATTON, trombonist, formerly with Bob Strong

LEW PALMER, drummer, formerly with Jan Garber

DOUGLAS ROE, pianist, formerly with Jan Garber

RALPH MUZZILLO, trumpeter, formerly with Alvino Ray

BOB MITCHELL, guitarist, formerly with Leo Sunny

HELEN DELL, vocalist, formerly with Enric Madriguera

ROY ANDERSON, saxist, formerly with Sonny Dunham

BOB ALLEN, vocalist, formerly with Larry Clinton

JOHNNY BOCH, drummer, formerly with Stan Kenton

AL WILSON, tenor saxist, formerly with Stan Kenton

JOHNNY VOBS, trumpeter, formerly with Glen Gray

PETE BIELMAN, formerly with Ted Weems

BENIE ROCKENSTEN, drummer, formerly with the late Ben Bernie

JIMMY PRIDDY, trombonist, formerly with Glenn Miller

## WE FOUND

ABE SIEGEL, now Pfc., c/o This Is The Army, A.P.O. 5324, c/o Postmaster, San Francisco, Cal.

STAN GETZ, still with Stan Kenton

JERRY BURKE, now Sgt. Gerald T. Burke, 343rd Army Band, Vancouver Bks., Washington

HARRY RABBITT, now S 2/C, U.S. N.A.S. Welfare Dept., San Diego 35, Cal.

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The Nat. Inc., local Building, l. ana, has under the President Secretary light of jazz conce celebration niversary leans.

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Use of a band, plus formers (rest, Dick etc.), on until open Carle. Ti band spot

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# Jazz Foundation Leaders



New Orleans—Here are Pat Spiess, secretary, and Scoop Kennedy, president of the National Jazz Foundation. Read George Hoefer's account of the activities of this organization in the adjoining columns.

## A COLUMN FOR RECORD COLLECTORS..... THE HOT BOX By GEORGE HOEFER, Jr.

The National Jazz Foundation, Inc., located at 610 Hibernia Building, New Orleans 12, Louisiana, has shifted into high gear under the propelling hands of President Scoop Kennedy and Secretary Pat Spiess. The highlight of Esquire's nation wide jazz concert last month was the celebration of the "Golden Anniversary of Jazz" in New Orleans.

At last, through the offices of NJF the Crescent City has given recognition to its historic connection with jazz music. The NJF has been organized to preserve and develop the history of jazz, to immortalize its creators, to foster contemporary jazzmen and their music, and to establish in New Orleans a National Museum of Jazz.

That the Foundation is a live and working organization has been definitely proven by the actions already accomplished. About twenty prominent New Orleans business men make up the officers and board of directors of the NJF and a nation wide membership drive is well under way. The first New Orleans jazz concert in October, 1944, played two nights to a packed municipal auditorium facing significantly on Congo Square. Featured

were Benny Goodman with his quartet, three New Orleans orchestras, and many New Orleans jazz artists. The concert was advertised locally by a jazz band riding and playing in a wagon as of yore.

Last month the NJF in conjunction with Esquire magazine presented its second jazz concert at the auditorium, a half hour of which was broadcast over the Blue Network. The many collectors that heard the airing thrilled over Louis Armstrong's singing and playing of *Confessin'*, Jay Higginbotham's version of *Dear Old Southland* and James P. Johnson's piano on *Arkansas Blues*. They also heard Leon Prima's present day New Orleans jazz band featuring Irving Fazola. There was also a short ceremony wherein the city officially changed the name of Saratoga Street back to its original name of Basin Street. The concert continued off the air with many famous jazz artists participating such as Bunk Johnson, George Lewis and Alphonse Picou. Of course Sidney Bechet was there and was heard on the air playing clarinet as was also Paul Barbarin the Crescent City drummer.

Collectors will be interested in the NJF's most important project, that of establishing a Jazz Museum. All jazz students want to visit New Orleans, and this museum will be there and their's to make use of. The NJF's plans for the museum are as follows: To house therein the most comprehensive collection of recorded jazz in the world and historical relics of the development of jazz-instruments, photographs, documents, books and music.

In order to bring about this "home of jazz" at the earliest possible time, the Hot Box highly recommends international support from hot jazz collectors, students, jazz publications and fan clubs. A sustaining membership is three dollars a year and all those interested in jazz can have a part in this worthy endeavor. Members will get first choice of seats at Foundation concerts and lectures, and will be accorded special courtesies in the Museum—free admission, free consultation with Museum staff members, invitations to pri-

vate concerts, etc. In other words when a member of the Foundation visits New Orleans he will have the key to the city in the form of his membership card. We are all for it.

Norman Ackerman of Rock Creek, Ohio, wants to contact all collectors with whom he has been having record deals. On January 11th, 1945, Norm's insurance office burned to the ground. In the back of this office were about two thousand records, all his correspondence and many records ready to be shipped out. He is unable to advise those collectors with whom he had deals as the contents of the office were a total loss.

# Jazz Concerts Set On Coast

Los Angeles—Norman Granz, whose jazz concerts at the Philharmonic auditorium here have become so firmly established that he has signed up for one night a month in the sympho hall on a yearly basis (and with ASCAP which charges him \$50 per session) is negotiating for concert halls in San Francisco and San Diego and hopes to be able to expand his enterprise to those cities soon.

Granz figures on taking half a dozen or so of his biggest draws here (such as Illinois Jacquet,

Willie Smith, Sid Catlett, Les Paul, Al Casey) to the other cities and filling out program with local talent.

His next local concert is scheduled here for Feb. 12 with Billie Holiday, Coleman Hawkins, Willie Smith, Jacquet, Red Callender Trio, Gene Krupa, Milt Raskin, Shorty Cheroch and others.

# L. A. Forms Muny Ork

Los Angeles—Lester Donahue, one-time concert pianist, has been appointed to the city's Municipal Art Commission to head the newly created music branch. First activity will be the formation of an orchestra comprised of city employees.

## ALL AMERICA SWINGS TO MAPES MUSICAL STRINGS

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A or 5th String — .30 ea.  
E or 6th String — .35 ea.

Set (9 Strings) \$1.25  
(2—1st, 2—2nd, 2—3rd(wd.), 1—4th(wd.), 1—5th(wd.), 1—6th(wd.))

### Tenor Guitar

A or 1st String — .15 ea.  
D or 2nd String — .10 ea.

#### WOUND

D or 2nd String — .20 ea.  
G or 3rd String — .20 ea.  
C or 4th String — .25 ea.

Set (7 Strings) \$.75  
(2—1st, 2—2nd, 2—3rd(wd.), 1—4th(wd.))

### Violin

E or 1st String — .15 ea.  
A or 2nd String — .10 ea.

#### WOUND

A or 2nd String — .30 ea.  
D or 3rd String — .40 ea.  
G or 4th String — .50 ea.

Set (7 Strings) \$1.35  
(2—1st, 2—2nd, 2—3rd(wd.), 1—4th(wd.))

### Ukulele

1st String — .10 ea.  
4th String — .10 ea.

Set (7 Strings) (2—1st, 2—2nd(wd.), 1—3rd(wd.), 2—4th) \$.75

### Hawaiian Guitar QUANTITY

E or 1st String — .10 ea.  
C# or 2nd String — .10 ea.  
A or 3rd String — .15 ea.

#### WOUND

A or 3rd String — .30 ea.  
E or 4th String — .35 ea.  
A or 5th String — .40 ea.  
E or 6th String — .45 ea.

Set (9 Strings) \$1.50  
(2—1st, 2—2nd, 2—3rd, 1—4th(wd.), 1—5th(wd.), 1—6th(wd.))

### Mandolin

E or 1st String — .10 ea.  
A or 2nd String — .10 ea.

#### WOUND

A or 2nd String — .20 ea.  
D or 3rd String — .20 ea.  
G or 4th String — .25 ea.

Set (11 Strings) \$1.25  
(3—1st, 3—2nd, 3—3rd(wd.), 2—4th(wd.))

### Tenor Banjo

A or 1st String — .15 ea.  
D or 2nd String — .10 ea.

#### WOUND

D or 2nd String — .20 ea.  
G or 3rd String — .20 ea.  
C or 4th String — .25 ea.

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# Picture Names Bolster Bands

San Diego—Something new in ballroom fare is being introduced at Mission Beach by Larry Finley, who acquired the entertainment center from former operator, Wayne Daillard, on three-year lease starting Jan. 1. Finley's official grand opening, set for Feb. 3, will find combination bill on the stand consisting of a name band (Henry Busse), plus a group of Hollywood picture and radio names headed by Allan Jones, Ella Mae Morse.

Use of a medium-bracket name band, plus stellar individual performers (in line are Helen Forrest, Dick Haymes, Andy Russell, etc.), on week-ends will prevail until opening May 11 of Frankie Carle. Tiny Hill was slated for band spot week-end of Feb. 10.



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## RAVINGS at REVELLE By "SARJ"

Whitey Wood's jump outfit has been giving the boys down under a taste of real jazz. Touring with the GI Take A Chance show, Whitey, who plays piano, has Roc Hillman (J. Dorsey), guitar, Charlie Brosen (Hudson - DeLange, Lennie Heyton, Ray Scott and Alvino Rey), tenor, Torger Halten (Minn Symphony, DeLange, Krupa and Flo Rito), cornet, Hale Rood (Barnet), trombone, "Dragon" Mendragon (Kenton, Lee and Lester Young, Benny Carter and Alvino Rey), bass, and Stan Katz (Lee Castle and Richard Himber), drums. Hillman, author of *My Devotion*, has a new number featured in

the show, entitled *My Serenade*. 1st Lt. Leona (Ossie) Ossialo of the Army Nurse Corps is vocalizing with the Rhythmedics, giving the boys in Italy a break. Capt. Frank Zarlango fronts and arranges for the 15 piece band. . . . Tex Hurst, former Busse and Wald bass man, just released from the navy, has landed in Florida.

Keeping things in Burma jumping is the Canteen Caravan band, a Special Service unit, under bassist Dave Harris' direction. The boys represent several midwestern states . . . Michael Carll, trumpet man with Busse, Venuti and Ina Ray Hutton, is now a staff sergeant serving overseas as a ball turret gunner on a B-17. . . . Cpl. Wally Powell, brother of Gene Krupa's Ginnie Powell, is with the Air Service Command in Europe.

T/Sgt. Gene Barringer, who played trumpet for Enoch Light and Tommy Tucker before serving overseas for 26 months with the marine corps, will join Tommy Rey-

## Jay Digs His Own New Band



New York—Jay McShann, recently discharged from the army, runs his new band through a blue arrangement in rehearsal at the Downbeat club on 52nd Street.

nolds band during their Hollywood tal convalescence working on an stint, then is set to rejoin Tucker original symphony. . . . M/Sgt. in New York. Gene spent his hospi- Johnny Clark, once of Six Hits and

a Miss, is in Italy and spending his spare time singing for the boys.

Doubling from dance to martial music and serving as pit band for several GI shows is the "Down Beats," with a Replacement Depot outfit in France. Led by Lt. Chris Kohner, the band includes: Johnny Brizzio, Don Hennemen, Gus Jiminez and Bill Martin, sax; Cecil Stewart, Steve Muro and Bill Hodge, trumpets; Joe DeLorenzo and Ed Moore, trombones; Max Orloffsky, violin; Gus Heilbron, cello; Don Howard, piano; Al Sargent, guitar; Don Pankratz, bass; and Art Scopinski, drums.

## Hospital Vets Organize Band

Staunton, Va.—Jimmy Banks, civilian drummer-leader, has organized an eight-piece band consisting of servicemen at Woodrow Wilson government hospital here, featuring Sgt. Kenny Simms on piano. Banks plans to keep the group intact, playing dates in this vicinity for the duration, and augmenting to sixteen men after the war.

## Ciro's Set 30-PC Rhumba Unit

Los Angeles—Ivan Scott, who has been handling the intermission music chores at Ciro's for many months, was scheduled to take over the featured band spot Jan. 23 with a 30-piece instrumental and vocal combo planned to be the super-deluxer of society music units.

Scott is using eight violins, three trumpets, one trombone, four saxes doubling on various reeds and woodwinds (including flute), piano, drums, bass, guitar, and two experts on Latin-American rhythm instruments of all types, who will be featured on rumbas, sambas, etc.

The vocal division of the outfit includes a vocal quintet (three male and two female voices) headed by Barbara Allen plus two additional solo singers, who were yet to be selected.

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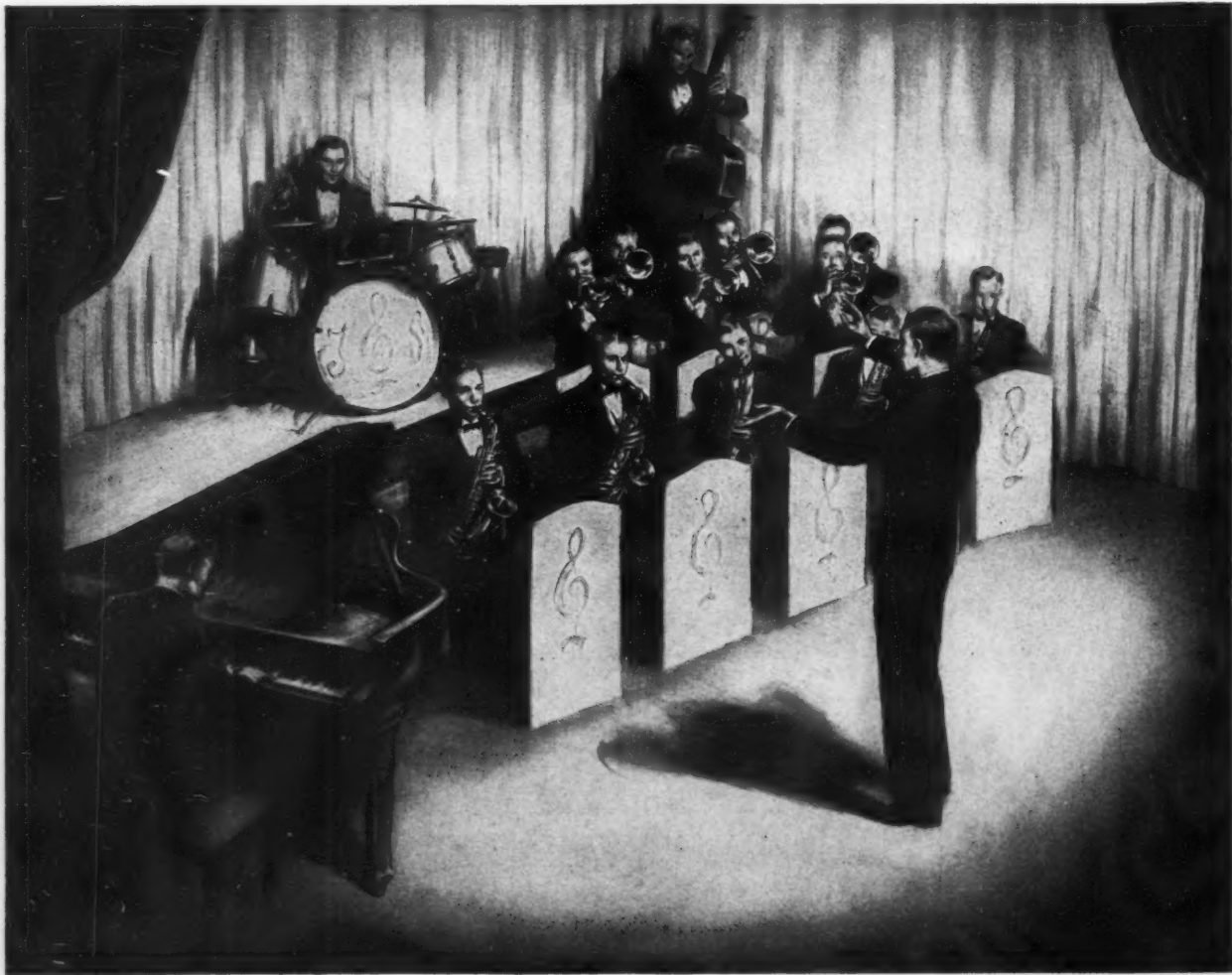
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# Hines Creates Trumpet Style In Piano Work

By Sharon A. Pease

Earl Hines has fronted his own orchestra since 1928, when he began a seven-year engagement at Chicago's Grand Terrace. Since leaving the Grand Terrace, theater tours and various engagements have taken the Hines aggregation to every state in the union.

On broadcasts Earl has used several opening themes including *Deep Forest*, *Father Steps In* and *Cavernism*. Regardless of the tune used, there was always a Hines solo during which the familiar "Fatha Hines—Fatha Hines!" was shouted by some member of the band. Those words were a summons to Earl's large following.

Hines has probably had a greater influence on other pianists over a longer period than any other pianist in American dance history. This influence started shortly after he moved to Chicago from Pittsburgh in 1923.

In Pittsburgh his early musical education was guided by his father and mother who both played instruments. He started on trumpet under the tutelage of his father, later changing to the piano with his mother as teacher. He continued study with other teachers for six years, acquiring a good background in the classics, harmony, and theo-



Earl Hines

ry. In the meantime, he was busy developing a dance style while working with various bands around his home town.

In Chicago Earl worked solo at Elite Number Two and The Entertainers Cafe and did hitches with Carroll Dickerson and Jimmy Noone's orchestras. He also did numerous recording dates with Louie Armstrong—many of the records they made are today considered jazz masterpieces.

The Hines influence on other pianists constantly increased during this period reaching its peak in the three years from 1933 to 1935 when most every piano player in the country was striving to imitate him. Since that other influences have been felt—notably Bob Zurke, Teddy Wilson and Art Tatum. However, Earl is still rated among the best and his influence continues.

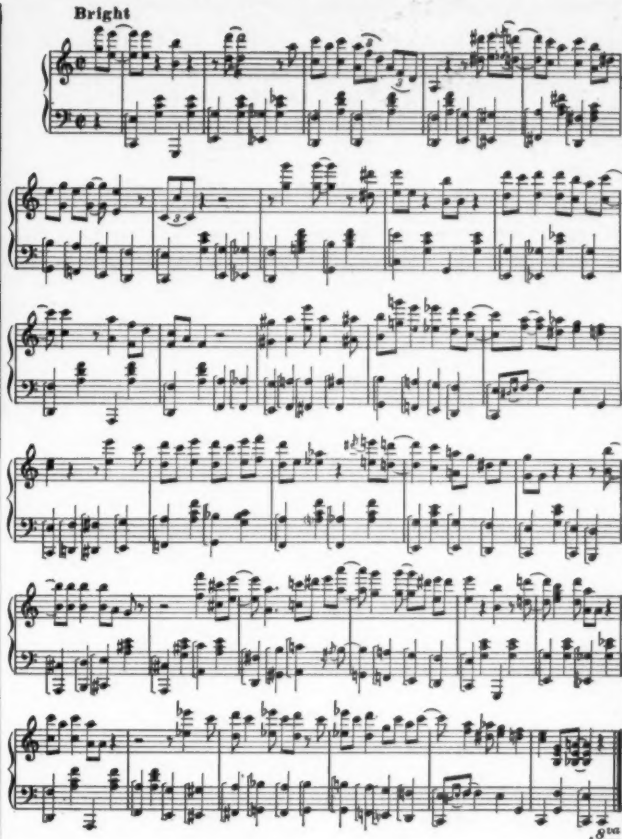
As previously mentioned Earl's early musical education included a study of the trumpet. His study in this direction obviously influenced his preference for fast octaves, percussive single notes and unique phrasing, the three basic characteristics of the "trumpet style" piano for which he has become famous. The accompanying chorus of *My Monday Date*, a Hines composition, was taken from a recording he made in 1928. It was originally issued on the Okeh label and recently reissued as part of a Columbia Album.

*My Monday Date* is an excellent example of Hines' "trumpet style." Simple basic harmony, with the usual chromatic progressions, is used in the left hand to maintain a constant, solid beat, quite like an orchestral rhythmic background for a solo "take-off." The right hand employs the rhythmic staccato variation, characteristic of the trumpet styles prior to the "tone bending" era.

## 'Pat The Piano'



Seoudouc, New Brunswick—Counterpart of Hipster Harry Gibson in the RCAF at the repair depot here is Flight Sgt. Fred Patterson of Munton, N. B., better known as "Pat the Piano". The sergeant piloted his own Dixie combo before joining the air force in 1940.



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## MCA Sets Fund For Employees

Los Angeles—Grand pow wow held near here recently by MCA biggies from all over the country was followed by announcement from Jules Stein, MCA headman, that groundwork had been laid for the establishment of a "profit-sharing trust" which would provide retirement and other benefits for all officers and employees of MCA who have completed six years of service with the parent corporation or any of its subsidiaries (MCA

Artists, Ltd. and Management Corp. of America). Stein said complete details would be released when plan had received official okay of U.S. treasury department.

## Del Lucas Ork Kicks In Pitt

Pittsburgh — The Del Lucas ork, which copped 20th place in the annual *Down Beat* poll, has established something of a precedent here. Although this burgh has definitely been tabbed as a sweet town, Lucas, who kicks terrifically, totaled 60 votes, despite no sustaining air shots.

Marty Gregor's 12-piece crew has moved into the Hotel William Penn, replacing Bob Rhodes, who goes into the Vogue Terrace. . . Jimmy Pupa is still with Rhodes, despite rumors of his joining Artie Shaw. . . Sgt. Joe Clements, local boy, brings his trombone along with the "Winged Victory" show, opening Feb. 5 at the Nix-on theater.

—Sinbad A. Condeluci

## Texas Ork Debuts

San Antonio, Texas — New ork catching their share of one-nighters and society jobs is Kooksie Gomez' "Swing-Phonic" orchestra. Lineup includes: Gomez, Tommie Felder and Bob Johnson, saxs; Theo Lira, violin; Fatz Gonzales, trumpet; Irving Block, piano; Tony Morales, electric guitar; Bobby Overstreet, bass; and Joe Cortez, drums.

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A  
Agnew, C. (Southland) New Orleans, b  
Allen, R. (Garrick) Chi., nc  
Armstrong, L. (Zanzibar) NYC, nc  
Arnheim, G. (Sherman's) San Diego, nc

B  
Barnet, C. (Orpheum) L. A., Cal., 1/30-  
2/5, t  
Basie, C. (Lincoln) NYC, Clang, 2/10, h  
Benson, R. (Plaza) NYC, h  
Bishop, D. (Trianon) Chi., Opng. 2/6, b  
Bradshaw, T. (Forsyth) Chicago, h  
Bradwynne, N. (Statler) Wash., D. C., h  
Brigode, A. (Ratiff's) San Diego, Cal.,  
Opng. 2/13, b  
Brown, L. (Pennsylvania) NYC, Clang,  
2/10, h  
Busse, H. (Orpheum) Omaha, 2/9-15, t

C  
Calloway, C. (Regal) Chicago, 2/2-8, t;  
(Orpheum) Minneapolis, 2/9-15, t  
Carle, F. (Capitol) NYC, Clang, 2/13, t  
Carter, B. (State) Hartford, 2/2-4, t;  
(Earle) Philadelphia, 2/9-15, t  
Cavallaro, C. (Chicago) Chicago, Clang,  
2/8, t  
Courtney, D. (Roosevelt) New Orleans,  
Clang, 2/7, h  
Cross, B. (Schroeder) Milwaukee, Clang,  
2/11, h; (Club Madrid) Louisville, Opng.  
2/12, nc  
Cross, C. (Rainbow) Denver, b  
Cugat, X. (Trocadero) Los Angeles, nc  
Cummins, B. (Chase) St. Louis, h

D  
Davidson, C. (Rio Cabana) Chi., nc  
Donahue, A. (Aragon) Ocean Pk., Cal., b  
Dorsey, J. (Frolics) Miami, Clang, 2/6, nc;

(Pennsylvania) NYC, Opng. 2/12, h  
Dorsey, T. (Meadowbrook) Cedar Grove,  
N. J., Clang, 2/14, nc

E  
Eckstine, B. (Plantation) Los Angeles, nc  
Ellington, D. (Golden Gate) San Francisco,  
Clang, 2/6, t; (Orpheum) Oakland, Cal.,  
2/8-14, t

F  
Fields, S. (Circle) Indianapolis, 2/2-8, t;  
(Palace) Akron, O., 2/9-12, t; (Palace)  
Youngstown, O., 2/13-15, t  
Foster, C. (Blackhawk) Chi., r  
Fulcher, C. (Bonair) Augusta, Ga., h

G  
Garber, J. (Golden Gate) San Francisco,  
Opng. 2/14, t  
Gilbert, J. (Casa Loma) St. Louis, 2/9-15,  
b  
Gray, G. (Palace) Akron, O., 2/2-5, t;  
(Palace) Columbus, O., 2/6-8, t; (Circle)  
Indianapolis, 2/9-15, t

H  
Hampton, L. (Palace) Cleveland, 2/9-15, t  
Hauk, C. (Bal Tabarin) San Francisco, nc  
Hawkins, E. (Hippodrome) Baltimore, 2/2-  
8, t; (Apollo) NYC, 2/9-15, t  
Heidt, H. (Trianon) Southgate, Cal., nc  
Henderson, F. (Downtown) Chicago, 2/2-  
8, t  
Herman, W. (Paramount) NYC, Clang,  
2/6, t; (Adams) Newark, 2/8-14, t;  
(Meadowbrook) Cedar Grove, N. J.,  
Opng. 2/15, nc  
Hines, E. (National) Louisville, 2/2-8, t  
Hoaglund, E. (Ciro's) Mexico City, nc  
Hutton, I. R. (RKO) Boston, 2/8-14, t

I  
International Sweethearts of Rhythm (Ri-  
viera) St. Louis, nc

J  
Jones, S. (Oriental) Chicago, 2/2-8, t;  
(Michigan) Detroit, 2/9-15, t  
Jordan, L. (Town Barn) Buffalo, Clang,  
2/4, nc; (Paramount) NYC, Opng. 2/7, t  
Joy, J. (Last Frontier) Las Vegas, Nev., h

K  
Kassel, A. (Bismarck) Chi., h  
Kaye, S. (Frolics) Miami, Opng. 2/6, nc  
Kenton, S. (Tune-Town) St. Louis, Clang,  
2/11, b  
King, H. (Aragon) Chicago, b  
Kinney, R. (Muehlebach) K.C., Mo., Clang,  
2/13, h  
Krupa, G. (Palladium) Hollywood, Cal.,  
Clang, 2/5, b

L  
Labrie, L. (Music Box) Omaha, nc  
Lombardo, G. (Roosevelt) NYC, h  
Long, J. (Paramount) NYC, Opng. 2/7, t

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NEW YORKER HOTEL, New York—Jerry Wald  
PALACE HOTEL, San Francisco—Eddie Oliver

PALLADIUM, Hollywood, Cal.—Gene Krupa; Feb. 6, Vaughn Monroe

PALMER HOUSE, Chicago—Bob Grant  
PENNSYLVANIA HOTEL, New York—Les Brown; Feb. 12, Jimmy Dorsey

ROOSEVELT HOTEL, New Orleans—Del Courtney; Feb. 8, Lawrence Welk

ROOSEVELT HOTEL, New York—Guy Lombardo  
ROSELAND, New York—George Paxton; Feb. 5, Jimmy Palmer

SAVOY, New York—Cootie Williams  
SHERMAN HOTEL, Chicago—Hal McIntyre

STEVENS HOTEL, Chicago—Ted Weems  
TERRACE ROOM, Newark, N. J.—Bobby Sherwood

TRIANON, Chicago—Lawrence Welk; Feb. 6, Billy Bishop  
TRIANON, Southgate, Cal.—Horace Heidt

WALDORF-ASTORIA, New York—Leo Reisman

Lopez, V. (Taft) NYC, h  
Luncheon, J. (Riverside) Milwaukee, 2/2-8, t

M  
Martin, F. (Ambassador) Los Angeles, h  
Masters, F. (Latin Quarter) Chi., nc  
McCune, B. (Blue Moon) Wichita, Clang, 2/14, b

McGrew, L. (Washington-Youree) Shreveport, La., h  
McIntire, L. (Kenmore) Albany, N. Y., h  
McIntire, H. (Sherman) Chicago, h  
McShann, J. (Paradise) Detroit, 2/9-15, t  
Millender, L. (Silver Slipper) San Diego, Clang, 2/13, nc

Monroe, V. (Pacific Square Aud.) San Diego, 2/2-4, b; (Palladium) Hollywood, Clang, 2/13, nc

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## BANDS DUG BY THE Beat

EARL HINES

(Reviewed at the Apollo Theater, New York)

One of the small favors for which I'm thankful this issue is that Earl Hines returned to town without the swarm of female instrumentalists that threatened to ruin his band. Apparently free now of the delusion that he's the uptown Tommy Dorsey, the piano-man is fronting a swing band normal in every respect except that it's wilder and better than most. At the Apollo, where stage shows last an entire afternoon, the ork is really given a chance to strut its stuff.

A description of the complete show would take up pages of copy, so I'll content myself with a few comments on outstanding instrumentalists and the band as a whole.

Clarinetist "Scoops" Carey comes first to mind, possibly because he's featured more than most of the side-men. He plays good, somewhat in the Shaw tradition but with less emphasis on technique and more jazz sense.

Another reed-man, tenor Kermit Scott blows some frantic horn, sometimes too frantic, but the kind of music that sets feet to stomping and brings down the house. During one number, he sustains a tenor note for several minutes while the band builds around him. This may not be the purest kind of jazz creation,

Cal., Opng. 2/6, b  
Morgan, R. (Claremont) Berkeley, Cal., h

O  
Oliver, E. (Palace) San Francisco, h  
Olson, G. (Copacabana) NYC, nc

P  
Palmer, J. (Roseland) NYC, Opng. 2/5, b  
Pastor, T. (Metropolitan) Providence, R. I., 2/9-11, t; (Empire) Fall River, Mass., 2/13-15, t

Paxton, G. (Lincoln) NYC, Opng. 2/12, h  
Prima, L. (Earle) Philadelphia, 2/2-5, t

R  
Ragon, D. (Commodore Perry) Toledo, Opng. 2/5, h  
Ravazza, C. (LaMartinique) NYC, nc  
Reichman, J. (Biltmore) L. A., Cal., h

Reid, D. (Claridge) Memphis, h  
Reisman, L. (Waldorf-Astoria) NYC, h  
Rogers, B. (Capitol) Washington, D. C., 2/9-15, t

Rogers, E. (Baltimore) NYC, h  
Sandifer, S. (Washington) Indianapolis, h  
Saunders, R. (St. Anthony's) San Antonio, h

Saunders, R. (DeLia) Chi., nc  
Shaw, A. (Strand) NYC, t  
Sherwood, B. (Terrace Room) Newark, N. J., nc

Spivak, C. (Commodore) NYC, h  
Streeter, T. (Mark Hopkins) San Francisco, h  
Strong, Benny (Peabody) Memphis, h

Stuart, N. (El Rancho Vegas) Las Vegas, Nev., h  
Towne, G. (Brown) Louisville, h

V  
Van, G. (Statler) Detroit, h  
Vandas, Emil (Edgewater Beach) Chi., h

W  
Wald, J. (New Yorker) NYC, h  
Weems, T. (Stevens) Chicago, h  
Welk, L. (Roosevelt) New Orleans, Opng. 2/8, h

Wilde, R. (Statler) Boston, h  
Williams, C. (Savoy) NYC, b

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in fact, it smacks of the tricky, but it sure sells!

Arthur Walker is a newcomer, featured on trumpet and vocals, and good at both. His horn work especially shows great promise, while his voice suggests the Eckstine variety, though he lacks control and often mistreats his very high and very low tones.

The band itself, to repeat, is wild—and extremely rough. You'd have a tough time dancing to it but for slam-bang, outrageous riffing and romping, it's the real McCoy.

TOMMY DORSEY  
(Reviewed at the Capitol Theater, New York)

Tommy Dorsey's string section seems as pointless as ever, but his band has improved since last reviewed here. Tunes played at show caught were representative of TD: *Well, Get It, Sunny Side of the Street*, *Boogie-Woogie*, and a handful of pops.

Buddy Rich makes the most impression out of several new band members including clarinetist Buddy De Franco, pianist Jess Stacy and singer Freddie Stewart. Rich's drumming is phenomenal, even if on the show-off side. His speed with the sticks is amazing, not to mention his superb beat and complete mastery of every kind of drum break. Myself, I'll take Woody Herman's Dave Tough for using the hides the way they should be used: to push a band without ostentatious paradiddles on the side. But give Rich credit, he's one of the best hard-rocking, extroverted drummers.

Buddy De Franco is a young clarinetist worth any jazz fan's attention. Though not handed too much to do in a Capitol show, he's heard enough to establish himself as one of the coming clary stars. His choruses are neat and spirited and it would be a kick to hear him record with a small jazz group where his talents would be given some elbow room.

Jess Stacy's sole contribution to the show was a boogie-woogie base to TD's version of *Boogie-Woogie* Freddie Stewart's vocals clearly went over well with the audience but his tenor tones were just an echo of the Morton Downey reign a few years back as far as I'm concerned.

LIONEL HAMPTON  
(Reviewed at the Strand Theater, New York)

When Lionel Hampton's band really started rocking a year or so back, solid musicianship made up three-quarters of its assets, his showmanship the remainder. More serious jazz lovers could afford to smile at the mad antics of the band members who tossed their horns in the air and clapped their hands to add visual beat to audible because, at the same time, they could hear furious ensemble attacks, remarkable solo performances by the side-men and Hampton's own brilliant work on vibes, an epitome of modern jazz.

Since that time, Hampton's band has tended more and more to forget about its music in favor of what I can only regard as a desperate, simulated enthusiasm which drags in all kinds of ridiculous tricks that have nothing to do with music. This is done, of course, to capture the fancy of the crowd, to create larger audiences and to make more money.

Where before one side-man jumped up during a number, now all the side-men hop up and down throughout most of the music and at one point even (Modulate to Page 15)

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## Combo Jumps In San Diego

San Diego, Cal.—Benny Waters, former tenor man with Jimmie Lunceford and Fletcher Henderson, has a combo at Patrick's cafe here that really jumps. Servicemen jam the spot nightly to hear the Six Versatilians. Holding over indefinitely, group consists of Benny Waters, tenor; Ray Tulebe, alto; Paul Jackson, trumpet; Lorraine Faulkner, piano; Bobby Beckett, guitar; George Dueson, drums.

## Gramercy 5 Cuts For Victor Again

New York—Artie Shaw, now at the Strand Theater here for his first local date with his new band, has resurrected his Gramercy 5 for recording work. The hot combo (made up of leader on clarinet; Roy Eldridge, trumpet; Dodo Marmarosa, piano; Barney Kessel, guitar; Morris Rayman, bass; and Lou Fromm, drums) cut two sides for Victor shortly before opening the Strand. One change in the full band line-up is trumpeter Paul Cohen in for Ray Linn.

Shaw has announced his willingness to make friends with jitter-bugs and will grant them interviews during his theater run as part of a reconciliation program. He created a tremendous furor several years ago with a by-lined story in the Saturday Evening Post that blasted jitter-bugs for acting like jitter-bugs.

After closing the Strand, Shaw's band returns to Hollywood for indefinite movie plans.



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## BANDS DUG BY THE BEAT

(Jumped from Page 14)

march Indian-file across the stage; pianist Milton Buckner, under normal conditions a superb musician, positively writhes at his keyboard; Dinah Washington, one of the few great jazz vocalists of our day, does almost no singing; and Hampton, for a reason that will forever remain obscure to me, beats interminably with his sticks on the strings of a bass viol.

Legitimate swing took a long time to arrive. Let's hope it does not bow out as an acrobatic act.

## HAL MCINTYRE

(Reviewed on the Eversharp program heard over the Blue Network)

This show will be off the air by the time you read this, but even so rates a review because it was a rare example of a swing band being featured exclusively on a big-time air show. Most of the name orks on radio, as you well know, act only as musical interludes between some comic's gags.

Show came up when the sponsor switched Milton Berle to CBS and had five empty weeks of air-time to fill. Some reckless producer (or possibly a hep one) gave swing fans a break by handing the spot over to Hal McIntyre.

As it developed, the program sounded like a good remote wire at an early hour. No attention was paid to the script except to dole out an occasional feeble

Los Angeles—Bernard Herrmann, CBS musical director and composer who recently completed scoring assignment on 20th-Fox picture *Hangover Square*, which included writing of original piano concerto, has signed new contract with 20th calling for two picture jobs per year. First assignment under new pact will probably be *Anna and King of Siam*.

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witicism to Hal or the announcer between tunes and product plugs.

The music was uniformly excellent, although to be honest with you, I don't think that this band has come near fulfilling its early promise. However, it did equally well with ballads and jumpers and showed a great rhythm section, courtesy of bassist Eddie Safranski. Singers Ruth Gaylor and Al Nobel are fine, especially the former, who puts average band chirps to shame with her often jazzy, always clear and warm vocals.

Much more could have been done to improve the show but in this instance, as in so many others, radio seemed content to treat swing with mild tolerance, as if it would do only until something better came along. —*fac*

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